

# Barnet Defies Petrillo and CRA

**Says He'll  
Sue for  
\$100,000**

BY ED FLYNN

New York—In the most colorful battle between a leader and a booker the industry has seen in a decade, Charlie Barnet and his band opened the Fiesta Danceteria on Times Square Sept. 13 after defying Charles Green, head of CRA, as well as James C. Petrillo, national prexy of the AFM.

#### Petrillo Cautions Charlie

Barnet started the battle himself when he declared, through his manager, Charles Weintraub, that his 10-year contract with CRA

was invalid. Barnet booked himself into the Fiesta, coming in from Detroit, where a few days before opening here he had received a telegram from Petrillo saying, "violation of your contract with Consolidated (CRA), made in conformity with AFM laws, will result in your automatic resignation from the union." Barnet replied that the contract was "conceived in fraud" and that the AFM was obligated to "protect its members, not bookers."

Immediately upon his return here, Barnet met with Petrillo and Weintraub. Also present were Green, Bill Burnham, CRA booker; Jack Rosenberg, president of Local 802; and Ann Richardson, Green's secretary. Petrillo heard heated arguments and then ruled that CRA's contract with Barnet was valid but that Barnet had the right to take matters into a court. Petrillo also warned Barnet that if Charlie and band opened at the Fiesta, in violation of the contract, he would have to "suffer the consequences."

#### "We'll Sue for \$100,000"

Weintraub said Barnet welcomed the chance to go to court. He said Barnet would sue Green for \$100,000. (Modulate to Page 23)



Barnet

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### On the Cover

Will Bradley and his men, who get on health kicks ever so often, were snapped in the middle of one backstage at the Paramount Theater last month in New York. Bradley and his trombone are on the bicycle, Ray McKinley, drummer, paraded the bag, and Freddie Slack, pianist, mans the oars, cigar and all, with the music of *Beat Me Daddy* in front of him. The Bradley trio recently recorded *Walk Me Down the Road*, a boogie which Will believes will be a bigger hit than *Beat Me Daddy*.

## Wilson Back With Benny

New York—Benny Goodman has persuaded Teddy Wilson to abandon his band and rejoin the Goodman organization as pianist. Also set for Benny's new rhythm section is Dave Tough, drummer, who has worked with Goodman before.

Wilson, Tough, Charlie Christian and Art Bernstein will comprise the rhythm section of the new Goodman band, it was said. Rehearsals are under way and the band may do one-nighters several weeks getting in shape. At press time Goodman wasn't set on his brass and saxes, nor had Helen Forrest definitely made a decision as to whether she would rejoin the band as vocalist. Benny in the meantime is experimenting with various sidemen to find the combination he wants. Arrangements will be by Fletcher Henderson and Ed Sauter.

### Boogie Woogie Skin Thumper



New York—She plays a terrific boogie woogie piano, so why not on a Cuban drum, too? Virginia Hays, featured with Ben Cutler's band at the famous Rainbow Room in Rockefeller Center, is slaying the ritzy patrons with her pianistic and singing. That's why she's beating her own drum.

### Miller Stops Riot

Boston—A riot by high school jitterbugs was narrowly averted here during Glenn Miller's week at the Keith Theater when Miller, assisted by a corps of policemen, handed out a mess of autographed pix to frantically excited moppets. Police said there were more than 1,000 kids in the mob.

### First Photo of Mr. Larry Clinton, Jr.



New York—Meet Mr. and Mrs. Larry Clinton with their latest offering—not an arrangement this time, but a 6½-pound son which they immediately dubbed Larry, Jr., born August 19. Larry isn't wasting any time planning a career for his first offspring and wife Wanda Clinton evidently approves.

## Bands 'Not Affected' by U. S. Records' Bankruptcy

New York—Dance bands and other talent under contract to make records for the United States Record Corp. will not be disturbed by the corporation's recently filed petition in bankruptcy.

Eli Oberstein, head man of the New York branch of the firm, also filed a petition to reorganize the corporation under Chapter 10 of the Chandler act and insists that U. S. Record Corp., soon will be recording again under a solid financial setup. Because the firm was partially controlled by a branch in Scranton, where the discs were pressed, there was much difficulty encountered, Oberstein said.

Several song publishing firms have suits up against U. S. for alleged failure to pay royalty money for tunes used on wax. When present litigation is completed, and new capital invested, the firm will go ahead where it left off and start recording bands again to compete with Decca, Victor and Columbia. Bands under contract to Oberstein, for releases

### Car Kills Chi Leader

Chicago—Charley Straight, well known Chicago band leader and song writer, was killed Sept. 21 when he was struck by an auto and dragged 200 feet. Straight, whose band had been booked practically solid for club dates for the next four months, had been given a two weeks job as inspector with the Sanitary District. On the night he was killed he was standing beside an open manhole on a north-west side street corner when the car, driven by Ed Wehle, 19, came along and crashed into him. Straight had been an associate in the booking office of Dave Cunningham for the past few years.

### Dorsey Arranger Writes New Column

In this issue of *Down Beat*, in the technical department, readers will find a new column on arranging written by Toots Camarata, ace arranger with Jimmy Dorsey's band. The column will become a permanent feature of the *Beat* and young arrangers are invited to write Toots for advice. Don't miss Camarata's tips and helpful instructions—it's another *Down Beat* "exclusive."

### Three Spivak Men Okay After Crash

Charleston, W. Va.—Wade Polard and Buddy Yeager, trumpeters, and Jimmy Middleton, bassist, of Charlie Spivak's band, were injured Sept. 4 when the car in which they were riding collided with a truck 30 miles outside of town.

Musicians spent three days in a hospital before they rejoined Spivak, who was forced to use substitute men on his Casa Loma engagement here. Spivak ork currently is at Trianon Ballroom, Cleveland.

### GAC Out in Cincy

Cincinnati—General Amusement Corporation's local office was closed for good Sept. 14. Area will be served by the Chicago office. Bob Weems, head of Cincy branch, was let out.

### Lopez Goes South

New York—A job as singer with Vincent Lopez' band awaits some South American senorita who can outsing other S. A. senoritas in recorded auditions for the job. Lopez is seeking the girl as "a gesture of Pan-American good will and because there has been an unmistakable trend in the direction of Latin rhythms," he says.

All South American canaries are asked to write Lopez for details at 580 Fifth avenue, New York City.

## NBC Singers Hit By New Network Rule

(See Editorial, Page 10)

New York—The ASCAP-BMI battle moved into faster gear last week when vocalists who are heard on NBC's sustaining programs were ordered to arrange their programs so that not more than half the tunes used are ASCAP-controlled.

NBC, officially, denied the order. But it was learned from vocalists themselves that such an order was made. A few of the singers affected are Yvette, Dinah Shore, Gwenn Williams, Clark Dennis, Mary Alcott and Jim Robertson, Virginia Hayes and Ray Perkins. The edict means that they'll have to use non-ASCAP songs on their programs in the future. Tunes may be either BMI songs or those in public domain.

Similar move is expected any day from Columbia and Mutual network officials, so that by Jan. 1 artists will have repertoires complete enough to do away with ASCAP-music 100 per cent.

### 128 Years of Jazz Get Together



When RCA-Victor cut some sides last month in Chicago with Sidney Bechet, 43, on clarinet; Warren (Baby) Dodds, 46, drums, and John Lindsey, 39, on bass, the results totaled up to 128 years of jazz—and all of it in the New Orleans tradition. Lindsey now jobs around Chicago with Dodds, one of the best of the old-time skin men. Lindsey played trombone in the historic old A. J. Piron band of Orleans and later worked with King Oliver and Armstrong. Earl Hines and Rex Stewart also recorded with them. For another photo of this session, see page 14.

Pic by Ray Rising.

# "I'm Liable to be Under That Hat in The River," Powell Moans

BY TEDDY POWELL

If you see a hat floating down the Hudson River along about any midnight, I'm liable to be under it. If my present band doesn't click off the way I want it to, that is.

This might come under the gripe department but I think I do have a few gripes coming after having endured what I did for the past year. Having high-priced men who

were extremely temperamental, being misunderstood in many quarters, and having my band raided constantly by other leaders are

## Ha! Fletcher 'Studies' to be An Arranger

BY ONAH L. SPENCER

Chicago—After more than 15 years doing what he terms "trying to arrange," modest and "down to earth" Fletcher (Smack) Henderson last week revealed he was going to begin studying arranging seriously—with a teacher.

"Up to now I've set down what to my ears was solid and in pleasing harmony," said Henderson. "But now, after a 2-year search, I've found a man capable of brushing me up on technical perfection. His name is Dr. Howard Murphy, of New York University."

"Smack" will be with Benny Goodman when Benny comes back. He has not joined Count Basie, as reported by other mags. He merely did an arrangement of *I'll Never Smile for the Count*.

## Keeps in Shape By Dancing



Eleanor Francis has a good figure and knows it. So between sets on the stand with Harry Arnold's band, playing Brooklyn and Long Island jobs, she takes dancing lessons "to keep my shape in shape." Although Eleanor has only been singing two years she already is charting a course toward the legit stage. Chocolate fudge, Jimmy Dorsey's band and Bob Eberly's vocals are her favorites. She is a former chirper with Buddy Combs and Al Skinner. Murray Korman Pic.

## Two Black and White Bands in N. Y. Niteries

New York—Art Tatum, currently on one of his brief and occasional New York trips, has been grabbed by Barney Josephson to open at his downtown Cafe Society October 1st.

The new Joe Sullivan band, which opens at the Cafe when Teddy Wilson's small crew moves to the new uptown branch next week, comprises Joe Thomas, trumpet; Claude Jones, trombone; Ed Hall, clarinet; Billy Taylor, bass, and Eddie Dougherty, drums, with Sullivan, only ofay in the bunch, leading on piano. Jones and Taylor just quit Coleman Hawkins' band. Another mixed group, which just returned to town after a summer season at Camp Unity in Wingdale, N. Y., is Frankie Newton's sextet, which includes Joe "Flip" Phillips on clarinet and Lou Fromm drums. Colored boys in the combo are George Johnson, alto; Freddie Jefferson, piano; Harry Prather, bass, and Newton. The six expect to open soon in a midtown club.

## Mary Ann McCall With Reynolds

New York—Mary Ann McCall, currently singing at Kelly's Stable, joins Tommy Reynolds' band when it opens its Paramount Theater, N. Y. date Oct. 16. She's the ex-Charlie Barnet and Woody Herman thrush, and will share vocal chores with Ralph Young.

only some of the things which gave me many headaches in my first year as a leader.

I have tried to play the game fair and square with everybody and my fanny is calloused from being kicked around so much. So, with a resolve on my mind to do the job the way I wanted it done and have the band I wanted in the first place, I'm fairly certain that my present band will measure up to the high standards which I have set for it.

My rhythm section is the backbone of the band, with all the meat on it, which is as it should be. In (Modulate to Page 9)

## File and Forget

New York—Tired of the 9-year reign of popularity of the tune *Stardust*, which still is requested occasionally, Woody Herman last week wrote a tune of his own which he will use as substitute for the Carmichael composition.

Woody calls his new ditty *Sawdust*.

## Charlie 'Tea' Joins Brother

New York—The long-expected "get together" of Jack and Charlie Teagarden became a fact a couple of weeks ago when young Charlie, who blows a mean trumpet, joined Jack's band permanently. Also new is Hildie Simmons, who replaces Marianne Dunn as vocalist with Big Tea's outfit.

Charlie was supposed to go with his brother when Jack left White-man 18 months ago but was unable to leave because of a contract. Now the reunion is set, both brothers are happy and the band sounds the nuts. In Boston, the week of Sept. 19, the Teagarden band went big with musicians and fans at the R. K. O. Theater.

## Louisville Leader Held for Murder

Louisville—John Stepp, band leader working the Trionan niter here, was held by police Sept. 12 after a Fort Knox soldier had been knifed to death. Police said Stepp admitted slaying the soldier after his wife had been insulted. Stepp was held on a murder charge. He pleaded self-defense.

## Beau With Dorsey

New York—Heinie Beau replaced Hymie Shertzer on alto with Tommy Dorsey, Freddie Stulce moving over to first chair and Bowe playing third. Shertzer has been rehearsing with Gus Bivona's orchestra.

## "The Most Peculiar Session"



Crawford Notch, N. H.—"The most peculiar jam session in the history of New Hampshire," writes Myron Alpert, "took place here recently when Howard Madison Parshley, head of the zoology department at Smith College, took part in a terrific bash at the Crawford House here." With Prof.

Parshley on bass, the pianist is really a concert violinist, the swing accordionist is Tony Gray, brother of Glenn Miller arranger Jerry Gray; Bob Hayward is the drummer-vibes man, and Alpert plays clarinet. Prof. Parshley, one of America's great authorities on sex, is now a hep bull fiddler since Alpert "converted" him, Alpert writes.

## This Whole Band's on the Wagon!



... Pic courtesy Vic Vici

Longview, Tex.—When Nick Stuart, former movie star, decided to forsake his band a few weeks back and take over another one, Billy Kleeb, a trumpet player, was chosen to carry on as leader. MCA is handling the "new" Kleeb group.

Shown above, members of Billy's unit are pictured "on the wagon," in West Point, Neb. The West Point Municipal band owns the ancient (it's 60 years old) vehicle and it formerly belonged to a circus which left the wagon there in 1881. Lower line, left to right, are Gerald Adams, Bob Burns, Jack Dougherty, J. W. Jones and Bob Sisson. Top row—Billy Kleeb, Joe De Giulio, Jack Rees, Jack Cheyne, Maurice Winter and Vic Vent.

## "Robbed of Three Million Dollars," Says Jelly Roll

BY GEORGE HOEFER, JR.

New York—"I've been robbed of three million dollars all told," Jelly Roll Morton indignantly declared last week. "Everyone today is



Morton

playing my stuff and I don't even get credit." Nattily dressed in a green sport shirt and gray pants with large green spots predominating, Jelly Roll, who rides around Harlem in a Cadillac, was savage in his attack on various publishers and musicians who, he

claims, stole his original songs and ways of interpreting them.

"Kansas City style, Chicago style, New Orleans style—hell they are all Jelly Roll style," he snorted as he watched Hot Lips Page rehearse a new band above a Harlem pool hall. "I am a busy man now and I have to spend most of my time dealing with attorneys, but I am not too busy to get around and hear jazz that I myself introduced 25 years ago, before most of the kids was even born."

Jelly Roll, who says he "invented" jazz music, recently brought suit against Melrose Music but the suit was dropped a few weeks later. That did not pacify him. His current gripe is that "all this jazz I hear today is my own stuff and if I had been paid rightfully for my work I would now have 3 million dollars more than I have now."

## Dorsey Vs. Berigan up In Harlem

New York—Maybe it was just a coincidence, or maybe it was smart booking, but Harlem was really popping the other Sunday night (Sept. 22) when Tommy Dorsey jammed them in at the Savoy Ballroom while his ex-sideman, Bunny Berigan, only two blocks away in the Golden Gate Ballroom, played the second of two days in which his new band made its public debut.

Berigan, who's all set with MCA backing, has Frank Tiffany, Frank Perry and Ray Crafton, trumpets; Sam Kublin, Max Smith, trombones; Eddie Alcock, alto; Andy Fitzgerald, alto and arranger; Frank Crolene, tenor and arranger; Jack Henerson, tenor; Bill Clifton, piano; Jack Maisel, drums, and Mort Stuhlman, bass. Danny Richards, who sang with the last Berigan band, is back with Bunny, who won't use a girl singer.

## Change Partners

BY ED FLYNN

New York—Some of the changes in bands last week:

Joe Weidman on notice with Will Bradley band.

Bob Peck replaces Al Stuart on trumpet with Bob Chester; Mario Mariano succeeds George Brodsky on trombone, same band.

Buddy Harrod, former Don Bestor fiddler, into the Cecil Golly crew for Ray Carroll. Arno Lewis takes over Steve Kallen's violin chair, same unit.

Albert Alpert, formerly with Alvino Ray, succeeds Tony Carlton on bass with Glenn Miller.

## No More Bombs



New York—Charles F. Stehlin (center) is an 18-year-old veteran of two wars, recently returned from France, where he was the youngest volunteer ambulance driver from America. Vincent Lopez, right, made Charles his guest at Billy Rose's Aquacade at the World's Fair, figuring the kid was entitled to see the brighter side of life after watching the horrible German offensive in Flanders. At left is Lyn Janice, blonde aquabelle in the Rose show. They are shown giving Charles a fiddle lesson.

## Movie for Tom Dorsey & Band

Los Angeles—Paramount has just signed Tommy Dorsey and his band to appear in the new movie, *Las Vegas Nights*, which goes into production shortly after the band opens at the new Palladium Oct. 15. Stars of the pic will be Allan Jones and Bert Wheeler.



## 802 Pushes Probe of Mrs. Kramer

New York—Declaring that AFM Local 802 would "continue its probe of alleged ownership of dance bands by Mrs. Maria Kramer until the Local is satisfied one way or another," Jack Rosenberg, 802 prexy, last week announced 802's investigation was "well under way."

The investigation was called after complaints were made by several band leaders, Les Brown among them, that Mrs. Kramer, owner of the Edison and Lincoln Hotels, asked for "a piece" of each band she used at her two hotel spots. Brown, whose band opened at the Lincoln in August and was taken out the next night, claimed Mrs. Kramer didn't want his band after he refused to give her 10 per cent of its future profits.

### Union Can Take Action

The union can put the two hotels on the black list and restrain union employment at the two spots, if the charges against Mrs. Kramer are proved. And the booking office which handled the bookings can have its license revoked if it can be proved the office was aware of the conditions which are alleged to be existing at the Lincoln and Edison.

Bands which have been almost consistently featured at Mrs. Kramer's spots include Jan Savitt's, Charlie Barnett's, Gray Gordon's and Blue Barron's. If the union can obtain information from those leaders it will offer immunity to each one for offering testimony.

### Air Time for Piece of Band?

Talk in the trade for over a year has been that Mrs. Kramer insisted on owning part of each band she employed at her hotel rooms. In return, for the "break" offered, the bands got good air time. Brown's recent short date at the Lincoln brought the whispering campaign out into the open, however, with Joe Glaser, his personal manager, taking a personal interest in the situation.

Brown claims he refused to sell out and was fired the next night, although comment on his band was good. Local 802's investigation will settle the question and ascertain whether Mrs. Kramer is guilty of what leaders consider unfair practice. Brown, Barron, Savitt, Barnett and Gordon are all booked by CRA.

## Does She Have Pieces of Bands?



This is Mrs. Maria Kramer, owner of the Hotels Lincoln and Edison in New York, whose alleged financial interests in several big bands is being investigated by AFM Local 802. Story at left.

## Jimmy Blake To Hospital

New York—Jimmy Blake, young trumpet player with Tommy Dorsey, was forced to leave the band last month when one of his lungs gave way. He is in Johns Hopkins Hospital taking treatment. According to Tommy—who is holding Jimmy's chair open—Jimmy will be treated four months before he can be active again. Dorsey's trumpet section now includes Ziggy Elman, playing the hot; Ray Linn, and Chuck Peterson.

## 'Smack' in N. Y., Waits for Benny

New York—Back in town and ready to get started on the library for B.G.'s new band, "Smack" Henderson denied rumors that he was quitting Benny to arrange for Basie.

"I just made up a couple of numbers for Count to help him out," he said. "But Benny's been paying my salary right along, and now I have to get started making up some numbers to fit the new instrumentation. He told me to fix the arrangements for two trumpets, two trombones, two altos, two tenors, baritone, clarinet and four rhythm."

Fletcher admitted that he has been propositioned several times to start his own band again, but declares that if and when he ever decides to take up the baton again, it will be under the guidance and backing of Goodman.

## 'They Can't Cut My Music,' Cesana Says, Forming Band

New York—"Musicians in the big dance bands can't cut my music at rehearsals," Otto Cesana, the composer and arranger, charged last week as he announced plans for forming his own band. "I've come to the conclusion that if I am to hear my own music effects brought to life the way I intended it will have to be by a combination which I have personally selected."

Cesana, who has used about 10 of the nation's biggest name bands in the last two years to rehearse his own compositions, says he is "right back where I started. A lot has been said about the technical virtuosity prevalent in today's bands, but I never write with one man or two men in mind; I presuppose that any man in any section can deliver. It would be a fallacy for me to believe otherwise."

But the boys cannot cut my music at rehearsals. There is not a single passage I have ever written that cannot be played, but neither can it be read right off. It takes practice."

Cesana said he would use four trumpets, three trombones, four saxes and four rhythm. Instead of straight dance music, his group will play overtures, suites, concertos and symphonies as well. He intends to use young musicians who are sincere and hard-working. No booking office affiliation has been set yet.

## Crosby Band Set for Pic

Los Angeles—Bob Crosby and his band will start work on a new motion picture on the R. K. O. lot Oct. 1, title not definitely set yet. Plot will concern a dance band's trials and tribulations, with the leader starred.

Bonnie King is recovering from a short illness which kept her off the stand a few nights at the Catalina Island Casino. She'll be seen in the film, according to present plans, along with Crosby, Mugsy Spanier, Gil Rodin and the other stars of the outfit. The band did so well at Catalina that it was signed, before leaving, to return for another 4-week or 6-week stretch next year at the same time.

## 'Hot Lips' Page Rehearsing Ork

New York—Oran (Hot Lips) Page, colored Kaycee trumpeter, has augmented his 7-piece band and is rehearsing with the largest band he's ever worked with. Line-up includes James Reynolds, piano; Guts Dobson, drums; Herby Thomas, guitar; Abe Bolar, bass; J. L. Johnkins, Floyd (Hoss Colar) Williams, altos; Sam Davis, Happy Caldwell, tenors; D. Smitty, tenor; Romane Jackson, vocals; Shad Collins, Earl Thompson and Page himself, trumpets; and Alton Moore, S. Williams and Madison Vaughan, trombones.

Page is the former Bennie Moten sideman. His crew has no booking office affiliation yet.

## Sour Grape Dept.

Chicago—One of Raymond Scott's musicians who left the band at the close of Scott's Sherman Hotel engagement here last month inserted the following classified ad in a Chicago newspaper, circulation more than a million a day:

"WANTED—One trombone player; must be able to play terrific; must also be capable of taking several wonderful choruses in a row without making a sound but with elaborate actions. This is for our special version of Tuxedo Junction. Contact: Frank Hers, road manager for RAYMOND SCOTT orchestra . . . AFL card necessary."

Very seriously, several musicians applied for the job.

How about this Wingly Manone guy? What makes him tick as he does? Read Marvin Freedman's story in the Oct. 15 *Down Beat* and find out.

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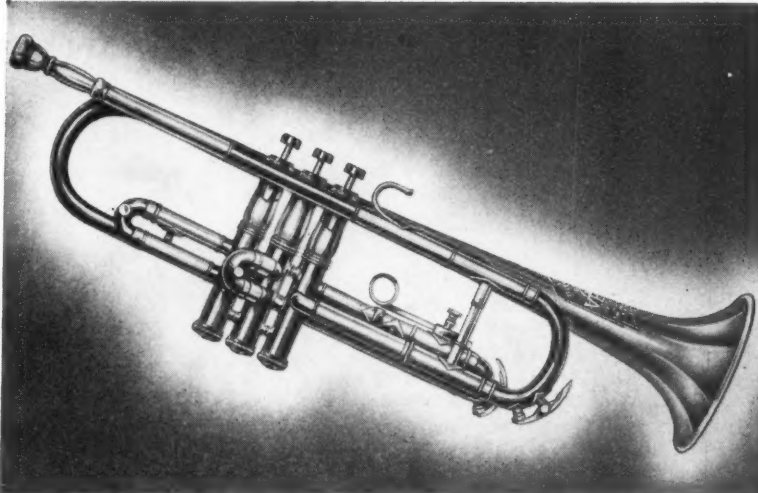
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# No 'Cinderella Bands' So Far in 1940! . . . . .

## Jim Dorsey, Herman, Krupa and Tucker Make the Most Progress

BY DAVE DEXTER, JR.

There was no "Cinderella" man with a band this year. No leader moved up as Tommy Dorsey did in '37, nor as Artie Shaw and Glenn Miller skyrocketed in '38 and '39.

Instead, the first 10 months of 1940 have brought about a decline in the hysteria over "swing music," and the band business, generally speaking, has settled to a steadier level. Several bands made consistent gains toward the very top

brackets.

### Four Bands Move Up Fast

Outstanding leaders of 1940 were Jimmy Dorsey, whose selling price virtually doubled over his 1939 fee; Woody Herman, who because of better arrangements, more talented personnel and a healthier morale among the members, pushed itself a head several notches; Gene Krupa, whose improved organization and better bookings, coupled with several good records, attracted the eye of the public, and Orrin Tucker, whose spectacular, unnatural rise last winter slipped off to

a decline a few months later. They were the bands which made the most progress in 1940.

But a few others were not far behind.

### Jurgens Strong on Records

Jan Savitt, Charlie Barnet, Dick Jurgens and Sammy Kaye were also becoming double-barreled bets at the box-office. Savitt, for about two months earlier in the year, appeared to have a chance of becoming 1940's top band, but too many changes in personnel, lack of air time, a sudden decline in popular recordings for the juke boxes and other factors loomed up in June and dimmed the fledgling leader's light. Barnet's trouble was similar. Except in his case, several good records helped Jurgens' forte also was records, his band even outselling Benny Goodman's on the Columbia label. But poor locations and failure to land a New York spot with a wire kept Jurgens back. Kaye, despite an orchestra which most musicians consider to be inferior to hundreds of others, was a smart enough showman to progress. His trick of allowing theater audiences to direct his band (and giving away batons to the kids) landed him much publicity. Furthermore, Kaye made money for theater men.

### Byrne Not Too Successful

Other bands made progress, too, but not enough. Will Bradley, Bob Chester and Les Brown, with "new" bands, showed up strongest. Bobby Byrne's first year as a leader was not too successful. Poor records hurt him, there were few raves for his orchestra, and air time which he got in huge chunks at Glen Island Casino wasn't as beneficial as his handlers thought it would be, for the simple reason that the wire went very few places outside the New York area.

Glenn Miller, Tommy Dorsey, Kay Kyser and Guy Lombardo held their high positions and look good for at least another year among the first ten. Benny Goodman slipped somewhat, his temporary retirement, obviously, accounting for the lapse. Casa Loma dropped a couple of notches, Bob Crosby remained at the same level, even with the help of a Camel commercial and the horn of Muggsy Spanier, and Duke Ellington, by virtue of a new contract with RCA-Victor and a month at Chicago's Hotel Sherman with two nightly airshots, gained slightly.

### Poor Bookings Hamper Herman

As the year 1940 goes into its final turn J. Dorsey and Herman,

## Omaha's Prettiest



Omaha — Connie Starr, former Isham Jones and Freddy Ebener chanteuse, is rated by this town's cats and wolves as the "prettiest canary around." Right now she's working on local radio stations. Her real name is Connie Stalcup and her home is in Lincoln, Neb., home of the University of Nebraska. She sings Fitzgerald style.

as well as Krupa, Tucker and Kaye, are pushing the leaders. Dorsey, especially, may overtake his brother and land even, at the box-office, with Miller and Kyser, present pace-setters. Another *Madame LaZonga* or *Breeze* and I could do it. Herman's weakness is records and a peculiar lack of interest on the part of his bookers to set him in the right location, with air, at a time of the year better than Lent or the dog days of late summer.

Such is the band resumé for the year, as viewed by *Down Beat's* editors. No big surprises, or "Cinderella" leaders. Just steady gains. That's the reason for the increased b.o. value of the few leaders who moved higher. Next month *Down Beat's* musician readers will have a chance to vote for themselves and rate the bands according to popular balloting; at the same time the 1940 "All-American band" will be selected.

If the editors are wrong on this summary it will show up then . . . as argued by more than 12,000 musicians who ought to know!

Subscribe to the *Beat* and get it regularly. Just send coupon on page 23 with three bucks and it's yours for 24 straight issues.

## Progress!!!

New York — The Ink Spots, Negro quartet whose Decca records are consistent best sellers, return to the Paramount Theater here in October for the third time this year.

A few years ago every man in the group was polishing brass and sweeping floors at the same spot.

## Musicians vs. Draft—

## 'Army Game' Won't Help Dance Orks

BY JACK EGAN

Of course, you can't blame them much at that, but most of the boys connected with the band business, either as musicians, leaders, promoters, managers, etc., are all in a stew about how this much discussed draft bill will affect the eligibles with the union cards. General opinion in the trade is that some special consideration should be given musicians. I agree.

### After 15 Years, What?

Now don't get us "general opinioners" wrong. Musicians are no better than any other folks (and no worse, regardless of what pictures a few hypocrites try to paint), but they are in a spot. Most of the eligibles for draft in the name bands have had a pretty tough fight getting into a position where they'd demand enough attention to warrant a good salary. This fight has involved sacrifices of all kinds, day and night study over a period of years, endless rounds trying to make early contacts, giving up the hours other folks spend for amusement, that they might make a living. It hasn't been easy. Taken into a top band he makes a better than average wage for a chap of his years (a darnsite better than that of the old schoolmate who now works as an office clerk), but will continue to make this wage only as long as his lip holds out or he keeps his youthful appearance or his health doesn't give 'way. Statisticians, whatever they might be, claim the average life of a musician in good money is from 10 to 15 years. After that, what?

A year out of the career of one of these lads now means starting all over again when he comes back. That's a pretty tough deal to hand a kid who has to make it while the making's good.

### Marriage Won't Work

While the rules for draft elimination are being drawn up, how about a little consideration for the kids with the horns. They're comparatively few over the entire nation, but a year may be awfully important to them, to their future and to the success of the bands they are with. After all, the Army can't use that many buglers, but the country itself certainly can use the bands to good advantage to bolster its spirits in times like these, when all our neighbors are so down in the mouth.

Of course, there's always one solution—marriage. But if all the eligible young musicians get married, there'll be a stack of broken hearts around these United States. Not only that, but think how it will hurt the sex appeal drawing power of some of the bands!

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## Ton Beg

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## Armida Clark

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## Tony Catalano's Drummer Begins Stretch in Prison

BY HERB DAVIS

Memphis—It might be quite a while before drummer Kenneth L. Clark, 24, and the girl he was to marry here keep their date at the altar. Clark, who was the drummer with Tony Catalano's band on the Streckfus steamer *President* plying the Mississippi, chose a \$10,000 extortion attempt as a means of "picking up a little change" to finance the marriage. He was sentenced in a Davenport, Ia., court to a term of not more than five years in the State penitentiary after police trapped him in his third attempt to extort the 10 G's from Dr. Kuno Struck, prominent Davenport banker and art connoisseur.

In his first two attempts to congregate the "deal" with Struck, Clark told police, he lost his nerve. On the third attempt his "courage" didn't fail him, but his cunning did. The girl, Clark said, was an em-

ployee aboard the *President*. Clark had left the band and the *President* at St. Louis on its way south, and said he went up to Chicago, then in a week traveled over to Davenport, where he made the extortion attempts.

## Krupa Goes to Glen Island Spot

New York—Gene Krupa begins a 3-week engagement at Glen Island Casino Oct. 2, teeing off the winter season for the swank suburban spot. Glen Island officials, for the first time, intend to keep the spot open all winter instead of closing it in September as has been the rule in past years. Krupa follows Bobby Byrne's ork, latter group taking to theaters to cash in on the airtime it has enjoyed all summer.

## Glenn Frank, Jr., Noted Jazz Fan, Dies in Crash

Green Bay, Wis.—One of America's most enthusiastic jazz fans died Sept. 15 when Glenn Frank, Jr., who became prominent in hot music circles while a student at Harvard a little more than a year ago, died of injuries suffered in a motor crash which also took the life of his father, Glenn Frank, former president of the University of Wisconsin and chairman of the Republican party's program committee.

Young Frank attended Groton and Harvard but left the Cambridge campus to become a reporter on the *Wisconsin State Journal* at Madison. While in school he wrote several articles on jazz for *Down Beat*. At the time of the crash Frank, who was 21, had taken a leave of absence from the paper and was working in his father's campaign to win the Wisconsin senatorial race.

## Armide and Bobby Clark Marry

BY HERB SCHOEPFLIN

Henderson, Ky.—Armide Whipple, songstress with Ben Pollack's band, was married Sept. 8 to Bobby Clark, trumpet playing vocalist of the same outfit, by the Rev. D. M. Spears here. Pollack and band were playing the Trocadero at the time of the marriage. Both will remain with Pollack. Will Osborne followed the band at the spot.

## Four More Piano Sides By Yancey

Chicago—Titles of the four piano sides made by Jimmy Yancey, soon to be released on Bluebird, include *Cryin' In My Sleep*, *Death Letter Blues*, *Yancey's Bugle Call* and *35th and Dearborn*. They were cut early last month here. Yancey, said to have taught Meade Lux Lewis piano, works as groundskeeper for the Chi White Sox.

## Sammy Kaye Back With Victor

New York—Sammy Kaye, who a few months back jumped the Victor label to record for Eli Oberstein's Varsity label, returned to Victor last month. Kaye's "swing and sway" output will be released at 50 cents a disc.

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**Stooges** to each other in clever banter when they're not tied up with instruments, these three screwballs work at the Mayfair Cafe in Washington, D. C. The little guy in the middle is "Mousie" Garner, pianist who was one of the original Ted Healy stooges years ago and hence one of the originators of that term. Bassist Frank Flanagan is at left and Sam Richardson, tenor and clary, is at right. Pic courtesy Carl Mirman.

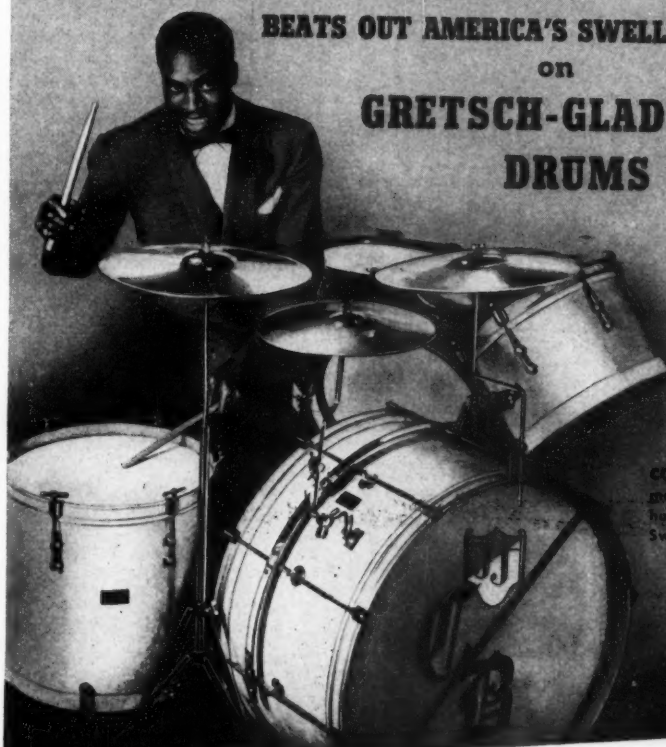
## Beat Me, Daddy

Philadelphia—Longhairs will mingle with cats Oct. 13 when the Philadelphia La Scala Opera Co., throws its annual benefit at Convention Hall, Atlantic City. There'll be no Martinellis or Tibbetts on hand to entertain, however. That choice assignment goes to Glenn Miller's band, said to be a great favorite of the opera-singing crowd.

## Artie Shaw Loses Frisco Air Time

San Francisco—Artie Shaw lost his radio wire at the Palace Hotel here his first 10 days on the job, with his new band, when he came on the job without any BMI tunes arranged. He wasted no time putting Lennie Hayton, his arranger, to work.

## JOE JONES—"GREATEST OF SWING DRUMMERS" BEATS OUT AMERICA'S SWELLEST RHYTHMS on GRETSCH-GLADSTONE DRUMS



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# Waring's 'Social Club' Is Unique in Music Circles . . . Pennsylvanians Throw Parties, Publish a Paper (But Work Hard)

BY LEONARD G. FEATHER

When you visit the Fred Waring offices on Broadway it's more like going to some friendly social club. Not only because of the pleasant team-spirit that exists among his gang, but because everywhere you see notices posted up announcing social get-togethers, sporting events, future plans. They even have their own little magazine, the *Workshop Review*; they produce their own amateur shows; in short, they make a pleasure out of their business.

That's just one angle of the dozens that hit you on a close inspection of this amazing Waring organization, which is certainly unique in the annals of popular music.

## The Guy's Really Busy

It's hard to find the right spot to start describing the set-up, but maybe the logical point of departure is Fred Waring's office, where you may find him, surrounded by secretaries, scripts and agenda, snatching a sandwich between rehearsals. An affable, likeable guy, he has a degree of composure you'd think impossible for anyone who has an 80-piece staff on his hands, five different radio productions every week, a big music publishing house, and even a company which produces the Waring Blender, an electric liquefier.

"We started in this building eleven years ago," says Fred,

"with a staff of one. Today we have more people outside the band than in it. There are eight staff arrangers, and four outside men, all writing an average of two a week. Four copyists, librarians, a mimeographer, a recording man, five on publicity, one just for fan-mail, and one for the college song situation."

"We give away 1,000 free copies of each of those college songs we publish. Last year we had over 390,000 names on petitions from students asking us to write songs for them. We wrote and presented 40 last season."

"Then we have the request department—that needs plenty of handling. Everyone who sends in a request gets a telegram telling them when we're putting the number on the air."

## Two Hot Banjos in Band!

Fred's policy of leaning heavily on a variety of vocal effects, both solo and choral, dates back to the days just after the armistice when his first band, "Waring's Banjazzers," started playing for "peace parties" around Tyrone, Pa. Waring and the late Fred Buck on two banjos, with Tom Waring on piano and drummer Poley McClintock, would work together on four-way vocals which were the forerunners of the Glee Club idea. It was Fred Waring, too, who made the first dance band recordings ever to feature vocal choruses. The Victor company needed a lot of persuading, in 1923, that this was a commercial idea, but finally Fred was allowed to cut some vocal sides on the historic session which produced *Sleep, That's My Baby* and *Stack O' Lee Blues*.

Later he had the same trouble in radio; nobody thought there would be any demand for the Glee Club. When the group first became popular in 1933, it was just the band singing. This year for the first time Waring had a separate singing unit, to facilitate separate



Les Paul's trio, with Les playing amazing single-string guitar, is shown with Donna Dae and Fred Waring above. Paul's group plays most of the jazz on Waring's radio programs with Jimmy Atkins handling vocals. At right—Waring and Ray Sax do their act for theaters. Unlike most bands, Waring's organization plays and lives together, publishes its own paper and throws parties at Shawnee-on-Delaware, Pa., Waring's country home.

rehearsals now that there's so much production work always in hand; but the boys in the band still sing along with the Glee Club, and Fred boasts they're as good as any hired singers.

The band itself is 26 strong right now: seven brass, six reeds, five strings, three guitars, two basses, two pianos, drums, plus extra accompanying artists for rehearsals. Almost everybody in the organization contributes his own ideas to the shows, a system that's well demonstrated by the Tuesday night "Round Robins" in which a standard song is handed to each unit for an interpretation bespeaking its own style. "We usually get seven or eight minutes of music out of each Round Robin," says Waring, "then we cut it down to program length."

## Arrangers Get Much Credit

All around, it's like a big stock company, a productive family which evolves its own lyrics, sketches and scores, with as many as 30 different specialty combinations within the personnel. Waring saves some of his most enthusiastic adjectives for the battery of arrangers who keep the wheels of the show turning every Monday to Friday. "Roy Ringwald originally came to me as part of the Stella and the Fellas quartet. He took to our style very readily and writes so much to our own tastes now that I very rarely edit his stuff. He writes for the Glee Club and other choral groups."

"Harry Simeone used to work for Columbia, then he was out on the Coast awhile. Harry has amazing capabilities, especially on rumbas and all kinds of Spanish



items. He made *One, Two, Three, Kick* and the swing arrangement of Chopin's *Minute Waltz*. He's good on lyrics, too; does some of the vocal arrangements and some conducting. Hawley Ades is a fine steady arranger on almost any kind of work; he's wonderful on accompaniments, which is an art in itself. Ray Harrington writes a lot of the more brilliant and exciting things; he did an amazing job on the *Volga Boatman* song, and several other instrumentals. Stinky Davis is the hot man, though he also made up all the college song scores. He has a flair for exciting finales. Stinky works with Eric Siday, who also does the arrangements for the numbers where we feature Eric's hot fiddle."

## Les Paul Plays the Jazz

Sweet violinist Ferne and Stuart Churchill also write their own material, and several others in the band turn in an occasional arrangement. For those who still prefer jamming to arrangements, Fred always gives a spot to the Les Paul trio. Paul, with his Reinhardt-like improvisations accompanied by another guitarist (Jimmy Atkins) and bass (Ernie Newton), is the real jive cat of the band. The three boys run an amateur radio station on Long Island as a hobby, and often you'll find them sitting in with some little night club bunch in Harlem.

Which brings us to Fred Waring's attitude towards swing. "Get it straight, now. I love swing, but not in overdoses. I'm crazy about Tommy Dorsey and Miller and Ellington. But although I'm not opposed to swing, I don't want to enter the field competitively myself; I have too much ground to cover and it's impossible to specialize. But remember, I did plenty to popularize the swing vocal choir idea. I got the style from Don Redman, but I did give him full credit for it, and Don himself made several arrangements for us."

"Down Beat is swell," added Fred, "I like it for its impartiality; but you should try to get a wider viewpoint occasionally."

Fred still remains adamant in his attitude towards recording. "Our professional life is longer without records. We haven't recorded since 1932, and never will

until I can get a guarantee that the records won't be played promiscuously on radio and coin machines in competition with our own live music."

The band made its last picture in '37. Right now the broadcasts keep them too busy to think of any outside plans. They had five months' vacation in 1938—that was Fred's first real rest in 22 years. But everyone is off from Friday night to Monday morning solid, and they spend many a relaxing week-end up at Fred's summer home in Shawnee-on-Delaware, Pa., which again, like the office, is virtually a club for the whole organization.

## Smoke Show 'Permanent'

The Chesterfield shows are run very much on the lines of a regular theatrical production. The Vanderbilt Theater on 48th St., now devoted exclusively to these airings, carries permanent electric signs and billboards with the Waring name and features. During the broadcast there are regular stage lighting effects and every effort is made to cater to the audience in the theater without spoiling anything for listeners on the outside. What the outsiders do miss, though, is the show that goes on at 7:15 when the gang comes off the air. That's the signal for a special show which lasts two or three times as long as the broadcast itself. Every artist in turn is introduced; Waring's nonchalant, brilliant emceeing casts a happy atmosphere around the auditorium, and there seems to be an air of great informality. But see the show three or four times and you'll find out that every little "spontaneous" effect is carefully rehearsed and enacted with barely any change day after day. It's just another part of the Waring genius for production.

Any man who knows as much about showmanship and music as Fred Waring deserves to be way up there. And he'll stay there when dozens of the two-bit would-be batoneers of today are forgotten.

## Herman Pops Out With 2 Small Bands

New York—Bands within a band are common now. But having two bands within a band is news.

Woody Herman popped out at the New Yorker recently with a second band within a band. The Woodchoppers, his 8-piece outfit, now split time in floor shows and on radio shots with the "Four Chips," which comprise Woody's stick, Tommy Linehan's piano, Bill White's guitar and Walt Yoder's bull fiddle. Woody organized the "Chips" for the NBC "Chamber Music of Lower Basin Street" broadcast a month back—the program could pay for only four men—and the little unit clicked so well he decided to feature it along with his band, the "Choppers and Dilagene's vocals."

## Shaw's Small Band on Wax

Los Angeles—Here are the titles of the records made a few days back by Artie Shaw's new hot small band, which is tagged "Shaw and his Gramercy Five." Sides include two originals, *Special Delivery Stomp* and *Summit Ridge Drive* and two show tunes, *Keep Myself for You* and *Cross Your Heart*.

They'll be released on Victor's 50-cent black label. Combination includes Billy Butterfield, trumpet; Johnny Guarneri, piano; Nick Fatool, drums; Jud De Naut, bass; Al Hendrickson, guitar, and the leader's stick.

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## This Ends Peck Kelley Bickering

BY DAVE STUART

It still goes. Kelley is not the greatest hot pianist, dead or alive. Because he plays, as Pollack says, "With every finger of his hands down at the same time"—or as Irving Veret says, "The tops in original and unique piano styles"—does not make him a hot pianist.

The prodigious feat of playing with 10 fingers on the keyboard was easily equaled by Franz Liszt who, I'm informed, played the octave with his thumb and little finger and played outside the octave with his second and third fingers. Or Walter Gieseking, who spans 13 keys with ease and is able to bend his fingers at right angles to the back of his hand. Yet such accomplishments do not make for a hot piano any more than Pollack becomes a hot drummer because he "discovered" a number of fine musicians.

"Plays 99% Junk"

Assuming that Kelley is a great technician I still say that he is neither the finest jazz pianist nor even the honest musician he is built up to be. In talking with a representative of Decca he mentioned that one reason Peck would probably never record was because Kelley thought the listeners would pick him apart and say—that sounds like Hines—that's Sullivan, or Lewis, or Johnson. Is that honest?

With the opportunities afforded Peck through the publicity given him he could easily play most any house in the country and play the stuff he likes so well. If he dislikes playing pops and commercially arranged stocks and if he is not interested in money, is it then rational to sit in the Southern Club and bang out 99 per cent junk?

In other words, (when I write about Kelley or any one else it is purely a personal statement) there are but two things I think necessary in jazz—one is what the musician has to say and the other is the honesty with which he says it. Whether he makes a million or but two bits has nothing to do with the art in hot jazz.

If Peck has anything to say then he is not honest in his presentation for if there ever was a person in a position to say what he feels in the situation he wants it's Peck. Yet he refuses. Other musicians have done it with a tenth of the opportunities Peck has. He won't record, he won't do a concert, he won't play with a good band. Yet he'll sit in a club night after night playing the very pieces he dislikes and would not have to play if he were honest with himself. Nothing would please me more than to have Peck record something to prove he deserves what others say about him. Perhaps this series of bickerings will help.

Won't Sell Corny Records

To be pegged by a Pollack or a Veret means nothing to me. I'm interested in jazz for what it represents. That's why I don't handle any Lombardo, Shaw Singing Strings, Glen Gray, Phil Harris, current Pollack or a number of other bands on record in my shop. Sure, I could sell a gob of *Little Brown Jugs* or *I'll Never Smile Again* and make money—but as long as I can get by selling the best in jazz I'll let the other record shops dump the junk on the people. I have no desire to be known as a critic or judge of musicians as Pollack would be. And above all, if Veret is one of those "right guys" then I'll take a shop full of the other kind. And so ends my ado about Kelley until he gives with something to rave about, and I hope he does.

### Taubman Changes Act

New York—Paul Taubman, now featured as pianist at the Penthouse Club, is the first soloist to incorporate a new Hammond Solovox electronic instrument into his act.



"You Can Get Better Odds if You'll Come Back Saturday."

## Ted Weems Goes 'Hot'

Chicago—Ted Weems has formed a hot little band within his band, after all these years in a strictly "sweet" band groove.

New combo, which was organized at the request of Bill Black, Weems' manager, includes Rosy McHargue, clary; Country Washburne, bass; Ormond Downes, drums; Rex Kelly, electric guitar, and Ralph Blank, pianist who recently joined the band. Weems is using the group—which hasn't been named yet—in floor shows at the Edgewater Beach, where the band has been a solid click. Weems remains at the Edgewater here until Oct. 8.

## Millinder Cuts Out With New Band in N. Y.

BY LEONARD G. FEATHER

New York — Luck has come again to Lucius "Lucky" Millinder, Harlem's "dynamo" who's had more bands than breaks in the last couple of years. Last month Lucky signed a seven-year contract with the Gale office and immediately replaced Coleman Hawkins at the Savoy Ballroom, where he remains until October 6, when Ella Fitzgerald comes in and Lucky tours theaters. He's been getting airtime to help build up his new crew.

In the lineup are Frank Galbraith, William Scott, Archie Johnson, trumpets; George Stephenson, Don Cole, trombones; Eli Robinson, trombone and arranger; Tab Smith, alto, tenor and arranger (Tab recently left Eddie Durham's band); Billy Bowen, alto; Ernest Purce, baritone and tenor; Skippy Williams, tenor; Bill Doggett, piano and arranger; Trevor Bacon, guitar and ballad vocals; David Francis, drums; Abe Bolat, bass.

Laurel Watson, hot vocal stylist who's been described by some critics as the most promising rival of Billie Holiday, was set to join Millinder last week.

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## Baseball Rivalry Hits New High; Jurgens Accepts Messner Offer

New York—A bit late, but sincere nonetheless, Johnny Messner this week offered the following proposition to Dick Jurgens, whose band is playing the Aragon in Chicago:

"The Johnny Messner Mudcats," said Messner, "the best band ball team in America, want to arrange a point half-way between Chicago and New York. The loser must pay all expenses of both teams to and from the playing field and the game will be played at a time convenient to both teams."

Messner challenged Jurgens after reading in *Down Beat* that Dick boasted of having the best band ball club in the land. In New York sports circles, Messner's team has rated tops all season, losing only two games.

Chicago—Advised by *Down Beat* of Messner's challenge to his band, Dick Jurgens quickly accepted. "You bet we'll play them," he told a *Down Beat* reporter. "But because we'll be working steady here at the Aragon for the next several months, I'm afraid they'll have to wait until early next spring to learn that the Jurgens Juggernaut is invincible."

## Buddy Rogers is Through as Leader

Los Angeles—Buddy Rogers is set for the romantic lead in the new 20th Century-Fox movie *Golden Hoofs* which stars Jane Withers. Buddy, who once attended the University of Kansas, where he had a campus dance band, is through with the band business, he says, and intends to concentrate strictly on pix in the future.

His drummer, Johnny Morris, took over the Rogers crew a month ago.

## Lana Turner Gets Her Divorce

Hollywood—Lana Turner, film starlet known as the "sweater girl," was granted a divorce from Artie Shaw, the band leader, by a court here Sept. 12.

In her petition Lana charged that Artie "flew into rages and left the house without telling me when he'd be back."

Shaw and she were married Feb. 13 of this year.

## Hampton's 'Jarvis' Tune is a Hit!

Hollywood, Cal.—Lionel Hampton started something when he composed and recorded a stomp tune he called *Jivin' With Jarvis* here recently. The tune was dedicated to Al Jarvis, who handles the "Make Believe Ballroom" out here and has a tremendous following.

So well did the tune click that Bill Sodeburg, talented arranger for Les Hite and other crews, scored it for Jimmie Lunceford at the Casa Manana. Now the ditty is the rage out here everywhere. Other bands are adding it to their books as fast as arrangers can knock it out.

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## Chi Boys Play Everything But 'Chicago Style' Now

BY TED TOLL

Chicago—Santy Runyan had a few boys up to his place the other night for a private session which restored our faith in Chicago jazz. And you better lose this Chicago "style" stuff. Just because a half dozen sax men and clarinet players in Chicago ten-fifteen years ago started playing "that way" and laid part of the foundation of today's jazz, that doesn't mean our musicians here play "Chicago style." In fact, the boys in this town today play an intra-American jazz that evolved from a conglomerate of Louis and Benny and "T" and Hawkins just as much as it did from Tesch and Bud and Floyd and Jess and the rest of the so-called Chicago school. Chicago style is not the Chicago style of today.

### Show Wide Influence

Which brings us back to the boys at Santy's session. There were Mickey Traisci (working with Stan Norris) on trumpet, Herman Kapp (Bob Strong) and Howard Snyder on drums, Floyd Bean (Jimmy McPartland) on piano, Ray DeGuere (Jimmy Green) on tenor and alto, Mike Simpson (Chi theater pit) and Bob McCracken (ex-Venuti and Trumbauer) on clarinets, Paul Lidell on bass, Warren Smith (ex-Bob Crosby) on trombone and Santy (Chi theater pit) himself on bass clarinet.

There are dozens of influences and degrees of influences behind these fellows, ranging from New Orleans "basic" through Stravinsky. But the ensemble product of the session had a loose bounce and the solos showed the best in taste and technical dexterity, and masterful restraint in both. These musicians—and there are dozens more around town—show you in no uncertain gettofs that there's another spot on the American jazz map beside New York (which probably will make smug Broadway musicians snort in disdain.)

Warren Smith, Irving Fazola and Hix Bluett, all ex-Crosbyites, chewed a little rag together. Smit-ty is jobbing around town and Hix has been doing some arrang-

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## Otherwise, Don's Plenty Hep!

Don Norman, who last month succeeded Eddie Chase as announcer of WAAF's "Mythical Ballroom" program of recorded dance music, is using something "new and different" in his daily spiels between spinning discs in Chicago.

Norman takes the current *Down Beat*, chooses stories and news dispatches concerning maestros and musicians, and gives listeners "inside" info on what's what in the music business. He reads right out of the *Beat* but carefully fails to credit it. At least the other announcers, among them WCFL's Bill Leyden—best of them all—admits *Down Beat* is his best source of information.

ing for Charley Gaylord's good band.

### Wm. Morris Bands Around

Max Miller, whose fine work on vibes is known by everybody around here, has taken the "musical director" job with the Boyd Raeburn band. Max, wasting no time, put Red Parker on alto in place of Fred Wadener, brought in Jimmy Hughes on trombone, and replaced Mal Grant (who left to join Jimmy Jackson) on piano with a young comer named Rudy Kerpays. The band's now a Wm. Morris commodity, giving that office a lion's share of the work around town (including Adrian Rollini at the Blackstone, Noble at the Palmer House, Ernie Holst and Lon Saxon at the two hotels Ambassador, and the Morris office just opened at the Drake's new Camellia room with Ramon Ramos.)

If Chicago men will think back far enough, they'll find Eddy Oli-

## Bartender Knocks His Teeth Out



Chicago—Pete Daily, one of the better kick trumpet men in town, had three or four of his top front teeth knocked out a little while back by a bartender who grabbed a mute and rammed it into the bell of Pete's horn while he was playing. Daily was working at Sportsman's Inn, a tavern on the south side, when the bartender applied his "volume control." Although the barman offered to stand the expense of the dentist's bill and the bridge Pete had to have made, it'll be at least several weeks before he can try to play again.

The State Industrial board came into the picture when Daily applied for compensation. The Sportsman's Inn had not registered its number of employees with the State, which it should have done under the rules of the law governing unemployment compensation. At press time Daily and the tavern owner were to appear before a board of investigation.

ver, Stevens Hotel pianist-maestro, no stranger. He's the same Oliver who beat keys and turned out much of the best writing for that fine Ben Bernie band of ten years ago at the College Inn. Tempus sure flits.

## 'I Invented Boogie Piano,' Yancey Claims

BY ED FLYNN

New York—"I invented boogie woogie," Jimmy Yancey claimed on a *We, The People* broadcast Sept. 17 here. And thus was added still another name to the growing list of old-time musicians who regularly bob up to claim they "invented" jazz or some form of jazz music.

Yancey played his *Yancey Stomp* on the program after being introduced by Dizzy Dean, pitcher for the Chicago Cubs. But Yancey's solo was drowned out by the loud, uncalled for accompaniment of a studio band. Yancey, a former vaude pianist and dancer, has been a groundskeeper for the last 18 years for the Chi White Sox. Although he is nearly 50, and probably was one of the early ragtime pianists, his contention that he "invented" boogie piano playing is being poo-pooed by musicians and collectors who argue that the style, just as jazz itself, evolved slowly from the Negro slaves in the period following the Civil War, even before men like Yancey were born.

## Art Kassel Back At Bismarck

Chicago—Art Kassel, with his "Castles in the air" music, returns to the Bismarck Hotel Oct. 4 for an all-winter stand. Outfit records for Bluebird.

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## Who Are 'Hargus' and 'Bee Guard'?

Duke Ellington's twice-nightly broadcasts from the Sherman Hotel here have been by far the brightest spot on the Chicago radio horizon. But it's with no help from the announcers that Duke has made his sustaining shots strictly 18-karat stuff.

Announcers from WMAQ and WENR insist on calling the featured alto saxist "Johnny Hargus." The featured clarinetist, according to them, is "Barney Bee Guard." And one of the spiels, a square from 'way back, insists on gabbing a couple of minutes or more between each tune. The material he gives out with is nauseating. But the music's still good.

—D. E. D.

## Walter Fuller Ork on Stand As Grand Terrace Reopens

BY ONAH L. SPENCER

Chicago—When the once-famous Grand Terrace reopened here in mid-September most of the old Earl Hines-Fletcher Henderson boys were on the bandstand as of old, except with Walter Fuller as their boss.

Fuller, trumpet-playing scatsinger and writer of *Rosetta*, is making his debut as leader of a full-sized jump band. And he's got some fine men with him. There are Omer Simeon, clary; George Dixon, doubling trumpet and alto; Robert Crowder and Moses Grant, tenors; John Ewing, George Hunter and Edward Burke, trombones; Milton Fletcher, Edward Sims and himself, trumpets; Rozelle Claxton, piano and arranger; Carl (Kansas) Fields, drums; Claude Roberts, guitar, and the dependable Quinn Wilson, bass.

### Inksots Go Over Big

Band is rough, but it's ready, too. And plenty of musicians flocked to the black and tan spot to catch it.

Elsewhere, these colored musicians made news:

Jimmy Adams, fine drummer and vibes man, replaced Carl Fields in Johnny Letman's band at Joe's Deluxe Club in Chi. . . . Josephine Baker reported pleading with the Duke of Windsor to help her get located in a Bahamas nitery to entertain thousands of white rich oafs who are flocking there because of the Duke's new job. . . . Four Inksots, juke box faves, doing terrific at the Blackhawk sharing the stand with a stinko mick-mouse crew fresh out of college.

### McShann Solid in Iowa

Leo Trammel, on alto, left the Les Hite band to take a job with Lockheed Aircraft in California. . . . Bill Chase, topflight columnist of the *New York Amsterdam News*, reveals there are no Negro bands now playing in Shanghai, although a few years back there were several working regularly. . . . Jimmie Lunceford joins Larry Clinton, Buddy Rogers, Frank Trumbauer and the other leaders who have won their wings as fliers. Jimmie got his government flying license last month.

Reports from Des Moines are that Jay McShann's band, coming out of Missouri, turned the town upside down on its recent date there. Band is signed by Decca for wax but Decca officials don't seem too interested. A tune called *That's the Riff*, featured by McShann, his band and his piano, has all Kansas City and Des Moines talking.

## Chicago Symphony Ready to Start

Chicago—The fiftieth season of the Chicago Symphony will begin Oct. 10 in Orchestra Hall here with the veteran Dr. Frederick Stock, dean of American conductors, waving the baton. A brilliant schedule of guest soloists is on tap for the season, which includes 28 Thursday night concerts plus the same number of Friday matinees and 12 alternate Tuesday afternoon concerts.



Walter Fuller, with part of the old Earl Hines band, reopened Chi's Grand Terrace, marking his debut as a leader.

## Mama Don't Allow No Horn Here, Satchmo' Learns

Chicago—When Louis Armstrong walked into the Savoy Ballroom here a couple of weeks ago, between shows at the Regal Theater, where he and his band were appearing, someone handed him a trumpet and with a huge crowd cheering, "Satchmo" took the stand and delivered a mighty solo chorus of *The Star Spangled Banner*.

Union officials were in the audience, however, and when Louis finished he was informed he had committed a serious crime, in the eyes of the union. After a short discussion the union waived charges and a \$100 fine but Louis was cautioned for performing without pay.

## Strong Saxist is 'On the Mend'

Chicago—Sid Reid, saxophonist and vocalist with Bob Strong's band here, was expected to rejoin Strong's unit Oct. 1 after a 3-week stint in St. Luke's Hospital. Reid suffered a skull fracture in a motor accident but has improved steadily. His chair was taken by Eddie Swan. Strong's band is heard regularly over NBC on the *Show Boat* and *Uncle Walter's Doghouse* radio programs.

## Virginny Verrill Weds Booker

Chicago—Jim Breyley of the Chicago MCA office's band booking staff, and NBC contralto Virginny Verrill were married here Sept. 11. Mrs. Breyley is starred on the "Show Boat" and "Uncle Walter's Doghouse" shows.

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# Critics in the Doghouse

BY SONNY KENDIS

My friend Al Donahue is to be complimented for his very interesting article in the Sept. 1 *Down Beat*. But I want to take issue with him on one point, since he inadvertently gives the reader the impression that all bands playing "ritzy" spots are "society orchestras."



Kendis

Our band has been associated with not only the Stork Club but with countless other so-called "exclusive" spots, and I rather resent being tossed flippantly into the category of "society band."

Having been chief arranger for some of the top colored as well as white bands for years, I think I am entitled to believe that I have the right "feel" and proper "beat" for good jump and kick music. And I can assure you that the conception we hold and the interpretation we apply to our arrangements and their playing is in accord with the best in jazz today.

## Had Valuable Experience

On the other hand, a "pretty" tune is interpreted with beautiful phrasing as the main aim. And occasionally, of course, I'll take an old standard or pretty show tune, and modernize it. I do all the arranging for my band myself.

The experience gained as director of the Yankee Network studio band and as arranger for the recording companies has proved valuable to me in handling all departments of my own organization.

Because we have the "misfortune" of playing a great many "exclusive" spots, we suffer the disadvantage of no radio wire, hence the large majority of musicians aren't acquainted with our music. So whenever the name Sonny Kendis has been observed in association with, say, Barclay-on-the-Cape, the immediate reaction was "society band."

## 'Drop In for Kicks'

Now, however, we are settled in the popular Broadway spot, the Beachcomber, and the place is crowded nightly with people from all over the country. We have the opportunity to play the right kind of music, the kind we like to play. Some of the country's best jazz men are continually sitting in with my boys, and they get a big boot out of it, all of them.

Drop in, any time, and catch the band. Right now, any man in our band could sit in with any good jazz band, white or colored, and show to advantage. Plenty of the "big boys" have surprisedly noted that there are plenty of kicks in this outfit.

"Society" band . . . hmph!

## Lou Holden's Men Sue Him After 'Panic'

Chicago—After a few weeks' panic in New York, the Lou Holden "Disciples of Rhythm" straggled back into town early last month and promptly slapped a claim with the union against their leader for \$3,240. The boys filed their claims for four weeks' traveling scale, \$90 per week. There were eight men and an arranger. An expected job at the Beachcomber, which drew them to New York, failed to materialize.

The band is intact, without Holden, in Chicago, under option for the next month to the Wm. Morris office. Arranger Tony Iavello, under the name of Noel Evans, is fronting.

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**Wisconsin's Best drummer,** in the opinion of many Badger state cats and alligators, is Brad Morey, shown here. He works with Harold Menning's crew in Appleton. All he needs, say a bunch of Appleton musicians, is "discovering."

BY TEDDY POWELL

(From Page 2)

Buddy Weed, on piano, who I think is the mainstay of the section, I have two departments taken care of most capably and efficiently. Buddy gives the needed kick to the section, and helping every now and then in the arranging department with something which gives us so helpful a lift.

His teammates, Turk Van Lake on guitar, and Farnham Fox on bass, with whom he has worked for many years, add greatly in rounding out the excellency of the section by giving it plenty of bite and muscles. The weak link in the section might be in the work of Buddy Christian, because of his lack of experience, but he makes up for it with his zeal, earnestness and enthusiasm for his work.

A definite problem in most bands

## Men Behind the Bands

★ Billy Strayhorn ★

BY LEONARD FEATHER

To talk of the Man Behind Duke Ellington's band sounds paradoxical. Duke has created all of his most famous compositions and arrangements himself. Yet there is a young man behind the Duke who has risen to a place of considerable importance in the set-up of the world's No. 1 hot jazz orchestra.

William (Weely) Strayhorn (yes, that Ellington original on Columbia was named for him) is the talented young man who occupies this position. Born in Dayton, Ohio, he has spent most of his 25 years in Pittsburgh, where he studied harmony in high school, piano with a private teacher, and used to pound out the classics in his fifteenth year. Some of the Duke's men call him "Swea' Pea."

## Worked in Drugstore

At first this musical education didn't seem to lead him anywhere, for he was working in a drugstore from 1929 to '37. But some of his friends had heard Billy's music, and one of them introduced him to the Duke when the band was in town in December, 1938. Billy had none of his music written down, preferring to run them over in person. Duke, impressed, invited him to arrange one of them for the band.

"I was so thrilled," says Billy, "I didn't know what to say. Duke was very nice to me and let me stay in the theater all the next day working on the number; and he said he'd like to take me to New York. They never played that first arrangement—maybe it was just as well, as I'd only written 10 arrangements before in my life, and they were just for a rehearsing band."

Strayhorn didn't go to New York then, but took a chance on it a month later, found Duke in Newark looking for his address, and this time cemented the association. Billy's very first jobs were the arrangements of *Savoy Strut* and *You Can Count On Me* for the Johnny Hodges recording group, and *Jumpin' Jive* for Ivy Anderson with the full band.

Since then, although hardly any-



**Billy Strayhorn is responsible for many of the arrangements used by Duke Ellington. How he works, and where he's from, is told by Leonard Feather at left.**

body seems aware of it, Billy has written the scores for practically all those swell records by the Johnny Hodges and Cootie Williams groups. Critics have bestowed lavish praise on such numbers as *Minuet In Blues*, *Dream Blues*, *Watch The Birdie*, *The Rabbit's Jump*, *I Know What You Do* and countless others, without realizing that Strayhorn deserves the lion's share of the credit.

His talents don't end with small-band arranging, though. He wrote the lyrics for *The Lady In Doubt*, *A Lonely Co-Ed*, *I'm Checking Out*, *Goombye*. He wrote an original number, *Something To Live For*, which Duke himself arranged for the full band. The big band's recorded arrangement of *So Far So Good*, and the middle part of the

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today and particularly around N. Y. is in finding good men for a trumpet section. I found the same trouble with mine but I think I have the problem licked with the combination of men that I have holding down my trumpet chairs.

On first, I have Jimmy Sexton, whose power and clarity of tone amazed me and many others when they first heard him. His conception and ideas fit in exactly with my own ideas on first trumpet so that I have little to do when it comes to direction. Jimmy Morelli and Jerry Neary share the balance of the trumpet work with both taking equal honors in holding the section together and making it work as a complete unit. Morelli is a graduate of Julliard of whom much is to be expected in the new generation of trumpet men. Neary is one of my original men whose clean jazz has been an outstanding feature of many of my records. The trombones are in the hands of Johnny Grassi and Tommy Reo

and with both boys doing their best, I can't find any complaint.

The reed section is a problem which I am tackling now and not too much can be said about it. They have never played together as a unit, but with Gene Zanoni on lead alto the section will shape up after a few weeks of working together. I think I have a real find in Harry Davis, but I'm not saying any too much about him at the moment.

The novelty and vocal department is taken care of by Peter Dean, doubling as manager, Ruth Gaylord and Jimmy Blair. That's the present setup of my band and I'm pretty well satisfied with it. In one year I've learned plenty about the band business and wouldn't take all the money I ever had for this past year's experience.

All I wish now is that I don't ride that No. 1 slot, but just coast along, work all the time, write a new hit song, make some money and be happy.

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PUBLISHED TWICE MONTHLY

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## Musicians are Goats In Networks' Fight!

Everyone's been discussing the BMI-ASCAP battle, and predicting the outcome, and how the fight is hurting the publishers, the public and the networks, but no one has yet pointed out that the band leaders themselves are the ones who are taking the biggest beating.

It's a hell of a note when a leader can't play his own composition on the air. But that's the way things will be come the first of January when NBC, CBS and Mutual (according to present plans) refuse to broadcast ASCAP-controlled music.

Tommy Dorsey, Fred Waring, Guy Lombardo, Glen Gray, Raymond Scott, Benny Goodman and all the other band leaders who own or have pieces of music publishing firms will not be permitted to broadcast their own music—much of which is *music they composed themselves*.

And to make the situation all the more ludicrous, those leaders and all the others who down through the years have made their theme songs internationally known won't be allowed to play them. Imagine Lombardo without his *Comin' Through the Rye*; Tommy without his *Gettin' Sentimental Over You*, Benny without his rhythmic *Let's Dance*, and

## Write to Your AFM Local!

The ASCAP-BMI feud is seriously threatening all musicians and band leaders, who are the innocent bystanders! Down Beat suggests that all musicians contact the presidents of their AFM Locals urging officials to write James C. Petrillo, national president, to act and help protect musicians before it is too late. Call or visit your Local today and let Mr. Petrillo know that the ASCAP-BMI war is creating hardships on thousands of musicians, many of whom won't be allowed to broadcast tunes they wrote themselves!

Waring coming on with some other tune than *Sleep*. That, in itself, is enough to make leaders flare up and fight the proposed plan of the networks to control music played on the air.

The music industry is in a precarious state. Bing Crosby recently declared he would go off the air and refuse to sing any song if, by 1941, the way is not clear for him to sing the songs he has helped make popular and the songs he likes, whether they are ASCAP-controlled or not. Other artists feel the same way. And most of all, in importance, are the leaders and musicians themselves who, after all, are the ones who have to perform the songs for radio consumption.

Down Beat has taken no sides in the BMI-ASCAP battle. It has tried to present both sides, without editorial comment, strictly on the basis of news value. But the editors feel, very definitely, that musicians should not be the goats in the war of the radio networks and the ASCAP.

Can't certain privileges be allowed the bands who broadcast on the air? Won't BMI and the radio network officials allow the bands to play their themes?

Won't ASCAP waive their tax demands and allow leaders to air their theme songs?

If neither side will make concessions, and if both insist on harming music and musicians, then Down Beat suggests the American Federation of Musicians step into the picture. In the interests of its members the AFM could attempt arbitration to protect the leaders who have spent years, and much money, trying to establish themselves in the field; leaders who have become popular by dint of their own hard work, and also the young bands coming up who some day will be the big names of the dance business. The AFM has a powerful weapon—the combined strength of some 150,000 musicians—which obviously can help or harm either BMI or ASCAP.

Musicians should NOT be the innocent bystanders in this battlefield! And with their interests at heart, the AFM will not allow them to be when that "no ASCAP" music rule goes into effect next New Year's day!

D. E. D.



## Musicians Off the Record



**Don Lodice**, hot tenor saxist with Tom Dorsey, was 6 months old when the family photog snapped the shutter on this pose. Gus Lodice, a brother, who sent the *Beat* the pic, remarked that "only one foot is showing, so I guess Don's other foot was 'in the groove'."



**Harry Jaeger**, drummer now with Ben Pollack who until recently was Red Nichols' percussion chief, was caught unawares two years ago playing the Tarzan role in Florida.



**Milt Raskin**, pianist now with Alvino Rey and a boogie-woogie 88 artist of the first water, looked this way when he was a babe. A native of New England, Milt later went out and made a name for himself with Gene Krupa and Teddy Powell.

## CHORDS and DISCORDS

### 'Let Americans Write Your Editorials'

Ashtabula, Ohio

To the Editors:

I read your very "touching" editorial in a recent issue and I am here to state I read it with the eyes of an American. Why not let Americans write your editorials so the Americans can read and appreciate them. It is the like of this type of literature that drove us into the last war. America has not seen fit to declare war as yet and in all probability will not as long as this stuff is kept out of reading material. I read *Down Beat* as a musicians' magazine, not as a magazine of propaganda.

Let us have some editorials on music by true Americans instead of all this jive from our Canadian brothers. If they want ships let them build their own. Let's keep our ships for our own defense at home.

A "FORMER" ADMIRER OF *Down Beat*

Note: *Down Beat* ordinarily waxeshakes anonymous letters. But in this case, because we feel the man expressed himself so well and because of obvious reasons, we publish his letter unsigned.—EDS.

### 'Pop Corn' Has This British Cat Beat

Hampton Hill, England

To the Editors:

May I express my admiration for your excellent publication, the best of its kind that I know. It is all the more appreciated by one such as myself, living in a land where the bands thrive on music (?) consisting almost exclusively of the schmoeeyest of pop corn, where the radio programs so freeze the ether that even the climate seems similarly affected, where the phono-disc music is so sickeningly ickie that the wax would surely provide a perfect substitute for sugar.

Thankful am I that it is possible to keep acquainted with the best things in jazz through the media of American radio, records and *Down Beat*. But I would be exceedingly grateful if you could help me to strengthen this acquaintance by putting me in touch with an American swing addict of about my age, 18. My interests cover every form of good jazz, but with accent on the Golden Age or Chicago styles. My most powerful kicks are delivered by Bix, Louis, Goodman and Eddie Lang.

HORACE L. HONE  
57 St. James Ave.

(Gray Douglas, c/o G.P.O., Sidney, Australia, is another British cat who writes to *Down Beat* inviting correspondence. Maybe Hone and he can get together, and with others.—EDS.)

### He Claims the Chick is a Man!

Pittsburgh, Pa.

To the Editors:

The Sunnyside ork of Toronto wouldn't be trying to fool anybody would they? The pic of the "female" chirper (p. 4, issue Sept. 1) has been under the scrutiny and calipers of an old anthropologist. The physiognomy proclaims that "she" is a "he." The boys at Queens university perhaps will back me up. Slick job, boys. The beatific smile and innocence had even me fooled.

REX CULLENBINE

### Ham and Corn—Blue Plate Special

Los Angeles, Cal.

To the Editors:

What a chummy bunch of back-scratching. "Who ever heard of Dave Stuart?" and Sammy Kaye couldn't find a jitterbug.

Al Jarvis with his Hollywood House of Music and Irving Verel with Phil Harris' orchestra—Sounds like a blue plate special of ham and corn.

ANDY MULLEN

### Okay, Percy!!

God's Lake Gold Mines, Ltd.  
God's Lake, Man., Canada

To the Editors:

Bigger and better and more pictures of gal singers.

PERCY BELL

### 'Feeling Fine,' Miff Mole Writes

Long Island, N. Y.

To the Editors:

Just finished reading in *Down Beat* that I am seriously ill, where as a matter of fact I am now feeling fine. The reason I am writing this is that I opened a school of trombone instruction and I feel that your article may affect my business; surely it won't do me any good. I would greatly appreciate your publishing this in an early issue.

MIFF MOLE

Note to Miff: We haven't heard better news in months. And as for our news story regarding your illness, we were informed of your illness by George Westling, Aris Shapiro and other musicians who worked with you with Whiteman. Thanks for misleading your friend and accept our apology if we overestimated its seriousness. We are advising your friends to write you at 113 Voorhis Avenue, Rockville Centre, Long Island, New York.—EDS.

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## Immortals of Jazz

Salvatore Massano, born in South Philadelphia in 1904, changed his name to Eddie Lang, started playing violin while a child, switched to banjo, and became internationally famous in jazz circles as a guitarist.

Lang, who attended school in Philly with Joe Venuti, had a legit musical education, but when he was 18 entered the dance field. His work with Charlie Kerr (who advised him to change from banjo to guitar) and the Mound City Blue Blowers shoved Lang into prominence. Jobs with Joe Venuti, Boyd Senter, Roger Wolfe Kahn and Paul Whiteman followed, and there were many record dates, some of which Eddie made under the name of "Blind Willie Dunn." Just before he died on March 26, 1933, Lang became accompanist for Bing Crosby on records and radio. Death was from complications which set in after a tonsilectomy. Down through the years Lang and Venuti became inseparable companions and intimate friends of Bix, Tram, Nichols, Goodman and other jazzmen. Shy, retiring, friendly and always jovial, Eddie Lang remains today the greatest jazz guitarist in history, a name which will always live among musicians and jazz followers who idolized his work almost to a man. As one of the "Immortals" Lang rates a high place on the list of America's popular artists.

D. E. D.

## Boyce Brown and the M. A. C. Orchestra



—Down Beat Photograph

This little band, made up chiefly of kids who loved the right kind of music, was a 1928 feature at the Midwest Athletic Club in Chicago. Front—Harvey Brown, guitar; Don Carter, drums; Boyce Brown, alto sax & clarinet. Behind—Morris Krumbein, piano, and Ray Biondi, fiddle. Biondi now is guitarist with Krupa, Carter drums for Joe Marsala and Boyce Brown—acclaimed today as one of the two or three all-time greatest alto saxists—is with Earl Wiley's fine trio at Chicago's Liberty Inn. One for the scrapbook.

## A Year Ago Today In Down Beat...

When a Buffalo promoter withheld \$400 from Artie Shaw because the band started late, Shaw walked off the job early. Subsequently Artie was handed a summons charging him with breach of contract and slander to the tune of \$10,000. . . . Bunny Berigan filed his second petition of bankruptcy within two months. . . . Trumpeters Shorty Cheroch and Zeke Zarchy were about to leave the Bob Crosby band. . . . Chicago's Off-Beat club was drawing the hep crowd to hear Jimmy McPartland's band and Billie Holiday. Mugsy Spanier's combo had concluded a week at the spot with Billie. . . . "I Saw Pinetop Spit Blood"—That widely-banded headline prefaced Sharon Pease's sensational story of the life and death of Pinetop Smith, boogie woogie creator. . . . Columbia Recording Corp. decided to issue a 50-cent red label record. . . . Ace trombonist Benny Morton left the Count Basie band. Two nights before the band was to have made its west coast debut in the L. A. Palomar, the spot burned to the ground, at a loss to the Charlie Barnett band of thousands of dollars in instruments and library. . . . George Wettling and showgirl Jean Dopson were married in Superior, Wis., while George was up there on drums with the Whiteman band.

## Frederick Office Shut

Cleveland—Local office of Frederick Brothers' agency was shuttered last month, Roy Johnson going to the Chicago office, which will take over local F. B. business.

## Irvin Gets Solovox

New York—Ned Irvin has added a Solovox to station WBNX's musical equipment.

## Murk Fights to Put Musicians Back to Work

BY DON LANG

Minneapolis—Curly's Cafe has been reopened, after Local 73 president George Murk put in an all-day-to-4 a.m. session with the City Council to get the spot open to make jobs for a few more musicians. Some law violation of long standing had caused a tavern license to be denied the spot.

Don Strickland, "King of Corn," opens the Radisson Hotel next month, using Bobby Jones, former Red Nichols tenor man.

When Hy Ackerman had given notice at the Red Feather here in order to take his band into the Turf Club, a non-union colored outfit was set to open the Turf at press time by virtue of all the boys' joining the St. Paul local. Ackerman was left fluffed off, having no contract for the job. If the Minny local deems the colored band not in good standing, however, there is a possibility its Turf Club contract may not be honored.

## TILTING RIM MOUTHPIECE

ADDS 3 HIGH NOTES

Adjusts itself to the personal jaw formation of the player. A personal, "fitted" mouthpiece. There are vital differences in mouths. It is as illogical to expect players to use the same rigid mouthpiece as to wear the same size hat or shoes. Fitzall produces amazing results in improved tone and added range. No more sore lips or muscle strain. Why handicap yourself with a rigid mouthpiece? Fitzall used and recommended by professionals and teachers. Students should start right with Fitzall. For cornet, trumpet, baritone, trombone. Dealers or direct. Send for circular.

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## RAG-TIME MARCHES ON...

### TIED NOTES

BANN-SCHNEIDER—Bob Bann, clarinet and sax with the Jimmy Fay Band in Madison, Wis., and Ruth Schneider, in that city Aug. 20.

CLARK-WHIPPLE—Bobby Clark, trumpet with Ben Pollack's band, and Armide Whipple, vocalist with Pollack, in Henderson, Ky., Sept. 6.

FOLEY-WILLIAMS—Norman Foley, professional manager for Witmark music publishers, and Gwen Williams, in Peekskill, N. Y., a month ago.

MATTHEWS-PICKERING—Francis H. Matthews, drummer with Walter Wolfe's band, and Judy A. Pickering, at the bride's home in Parkersburg, W. Va., Sept. 5.

CLAUSON-FISHBEIN—Edward Clauson, saxist with Joey Kearns' WCAU studio band, Philly, and Lillian Fishbein, in that city a month ago.

MALEVILLE-OSTROM—Buddy Maleville, band leader, and Roberta Ostrom, showgirl, recently at Reno, Nev.

ATHENS-VAUGHN—Jimmy Athens, bass player with the Vaughn Monroe band at Seiler's Ten Acres in Wayland, Mass., and Vivian Vaughn, at Springfield, Mass., Sept. 8.

GLASTON-SOLOMON—Joe Glaston, Vincent Lopez' press agent, and Rosalie Solomon of New York, in that city Sept. 7.

GLICK-GARI—Rudy Glick, tenor sax with Tommy Marvin's band, and Lynn Gari, vocalist with the Jack Coffey band, in Detroit last month.

HELMER-BACON—Ray Helmer, drums with Foster Gillette, and Juanita Bacon

of Alexandria Bay, N. Y., in that city recently.

MACK-SHAVER—Tommy Mack, drums with Dal Richards' ork, and Betty Shaver of Edmonton, Alberta, in Vancouver, B. C., Sept. 8.

STUMPH-KANTER—Irvin Stumph, trumpet with Billy McDonald's band, and Dorothy Kanter of San Bernardino, Calif., in Ft. Worth, Tex., a month ago.

HAMERSLAG-SILTON—Roy Hamerslag, tenor sax with Al Donohue, and Jeanne Silton, in New York Sept. 10.

### NEW NUMBERS

MORGAN—A daughter, born to Mrs. Russ Morgan in New York recently. Dad is the trombonist band leader.

FRIEDMAN—Muriel Lou, born to Mrs. Murray (Irene Austin) Friedman in New York Aug. 20. Dad is ork leader at the Gaiety theater there.

CLINTON—A 6½-pound boy born recently to Mrs. Larry Clinton in New York. Dad is the band leader.

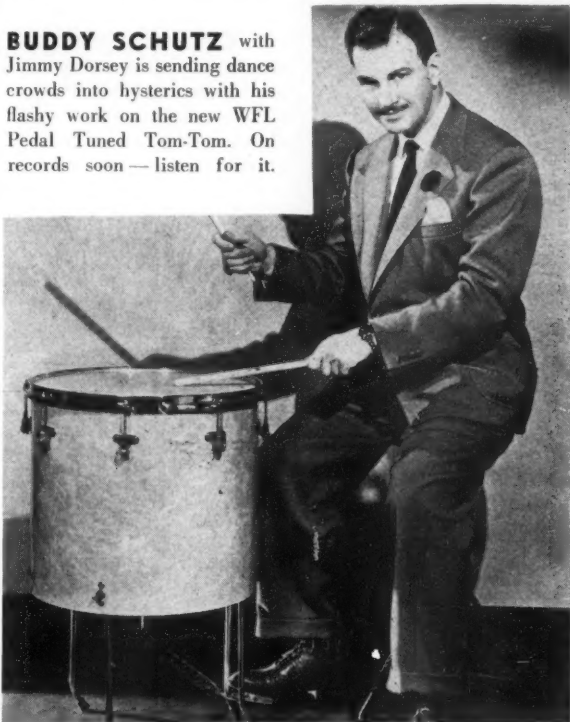
EWING—Barbara Yvonne, born to Mrs. Chuck Ewing in Cleveland Aug. 23. Dad is piano and bass man in the Rollickers trio.

BROWN—Son, born to Mrs. Arny Brown in Jackson, Miss., a month ago. Dad is guitarist and arranger with Herbie Holmes, now has his own music store in Jackson.

GILL—Son, born to Mrs. Ben Gill in Chicago Sept. 10. Dad is a fiddle man on the NBC staff there.

BOVA—Mary, born to Mrs. Joe Bova in St. Mary's hospital, Cincinnati, Aug. 19. Dad is a drummer there.

**BUDDY SCHUTZ** with Jimmy Dorsey is sending dance crowds into hysterics with his flashy work on the new WFL Pedal Tuned Tom-Tom. On records soon—listen for it.



## THE DRUM WORLD'S ON FIRE about the... WFL PEDAL TOM-TOM!

Patent Pending

It's the screaming sensation of the rhythm section. A Pedal Tuned Tom-Tom with the advantages of pitch changes for melodic and rhythmic effects. Booming bass, slurs, melody on a Tom-Tom—a hundred different effects now made possible from straight beats to rhapsodies on rumbas. That's the new WFL Pedal Tuned Tom-Tom. Featured by Lionel Hampton, Ray Bauduc and Frankie Carlson, it's a career builder for every drummer FIRST to use it in his territory.

Send for FREE literature that explains how this tympanic Tom-Tom will help you perform amazing stunts. Illustrates new effects for the dance band and authentic rumba rhythms.

"Famous 'Bill' Ludwig has done it again—first with the latest on this new instrument. Dealers in all cities are stocking them. Be sure to write for FREE explanatory literature about this WFL Pedal Tuned Tom-Tom. Send for it today!



**WFL DRUM CO.**  
WM. F. LUDWIG, Founder  
Dept. DB-10, 1728 N. Damen, Chicago, Ill.

**WFL DRUM CO.**  
WM. F. LUDWIG, Founder  
Dept. DB-10, 1728 N. Damen, Chicago, Ill.

## Unlicensed Booker Goes to Jail

BY DON LANG

Minneapolis—Thanks to having booked an unknown colored band into a small Dakota ballroom as "Fletcher Henderson's," Roy Stottenberg spent several days in a small town jail a couple of weeks ago. Stottenberg, unlicensed booker, has been mentioned previously in *Down Beat* in connection with alleged unscrupulous booking practices.

## Man Behind The Band—

(From Page 9)

coupling *You You Darling*, were Billy's work, as are many other pops played by Duke.

### Doing a Book on Duke

Finally, Strayhorn is a more than competent pianist with a technique and style almost comparable with that of his world-famous employer, and it was he, not Duke, who played piano on such records as *Blues A Poppin'* and *Black Butterfly* by Cootie, *Tired Socks* and *Skunk Hollow Blues* by Hodges.

Strayhorn is a quiet, erudite, spectacled young guy with a serious academic outlook on music. He lives in New York with Ruth and Mercer Ellington, sister and son of the Duke, but also spends some of his time on tour with the band. Right now his most important project is the publication of a book called "The Ellington Technique," a fascinating and penetrating study of Duke's musical methods, in which he analyzes the individuals, sections and ensemble work of the band with illustrations. The book is nearly ready for publication, and it will, judging by the passages I have seen, be one of the most important documentary contributions to jazz history. Don't miss it.

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Chicago, Ill.



## Fomeen Rests by Inventing Screwy New Instruments



An investment of \$7,000 plus four and a half years of time and experimentation have gone into Basil Fomeen's new instrument, the Basifon, but at last, he says, it's ready for marketing. The Basifon is a combination piano, organ, cymbalum, vibraphone and chimes compactly installed in an ordinary piano, but equipped with three keyboards.

Fomeen now owns the only three instruments in existence—one a grand piano, one an upright and the third a smaller upright. He will

feature the first two with his orchestra at Ciro's in Hollywood starting October 4.

A thorough musician and accomplished accordionist, Fomeen devotes his spare time to his workshop, which is his hobby. Here he invents new instruments, the most successful of which is the Basifon.

### Relaxes in His Workshop

A manufacturer could turn out the instruments for \$1,000, \$750 and \$350, respectively to size, he says. The piano and cymbalum are operated from the piano keyboard, the organ from the keyboard above it and the vibraphone and chimes from the smaller keyboard at the top.

Fomeen came to Hollywood after giving the East a thorough working over, leaving behind such records as 93 weeks at the St. Moritz, 90 weeks at the Savoy Plaza, 45 weeks at the Belmont Plaza, 37 weeks at the Ritz-Carlton and 16 weeks at the Waldorf-Astoria.

He has pitched wholeheartedly into the Hollywood spirit by purchasing a young mansion on the edge of Laurel Canyon, equipped with gardens, swimming pool, cabanas and whatnot. But the pride and joy of his new home are his sound-proof library and his workshop in a little house of its own back of the manse.

### Basil's "Mechanical Drum"

In the library Fomeen keeps his valuable collection of musical scores, including dozens of originals of Russian operas; some 1,500 books and various medals and deco-

## Tommy Takes To the Air

Los Angeles—When Tommy Dorsey and band wind up their Palladium engagement here Dec. 14, they'll rush to the airport, split up and get in two airplanes, and fly to New York to open at the Paramount Theater the same week.

The Dorsey date, incidentally, marks the first time in five years that the Casa Loma band hasn't drawn the Christmas week assignment at the Paramount.

## Hines May Go To the Coast

Chicago—Earl Hines, who recently fired his entire band, then reorganized with a group of young "unknown" musicians, may travel to Los Angeles shortly with his new crew. Bud Johnson, tenor star, organized it and is rehearsing it for Earl. Hines' plans to open a nitery in Chicago also are nearly complete and he expects to open it in October. Then, "when I'm not so damn busy," he'll get married, he said. Walter Fuller has Earl's old band at the Grand Terrace here.

rations presented to him all over Europe in the years after the war that he was celebrated as Europe's foremost accordionist.

The workshop is compact, immaculate, full of electrical gadgets and tools. Basil says he thinks of music while working out his inventions. He has composed five volumes of melodies called "Songs of Inspiration."

One of the most interesting of Fomeen's inventions is a mechanical drum which plays seven rhythms—slow fox trot, fast fox trot, waltz, Viennese waltz, tango, rumba and conga. It is now perfected and he is having it copyrighted, but the instrument will never be sold. Instead he will present the copyright to the American Federation of Musicians to permanently prevent such an instrument from putting musicians out of work.

Fomeen has taken his customary two weeks' contract with Ciro's. He never starts an engagement with a contract for a period longer than two weeks. He has selected a fine group of Hollywood musicians featuring two strings, three reeds, one brass, bass, drums and two Basifons. All of his orchestrations are built around the accordion, which he features.

## Jimmy Roosevelt Has Juke Movie 'Premiere'



"Sixteen" Rogers and the new Roosevelt-Mills juke movie.

Los Angeles—With the Roosevelt Hotel's long-dark Blossom Room as the scene and typical Hollywood premiere hullabaloo, Jimmy Roosevelt's midget musicals, the 3-minute film shorts his firm will produce and market via the Mills Novelty Co.'s machines, were unveiled Sept. 16 before an "invitation" audience consisting of Hollywood bigwigs, little wigs, newspaper and magazine mugs, tough-looking coin machine operators, and—according to rumor—a few Chicago "rod men" imported to take care of anyone who might try to bust up the party. For it was rumored that a rival firm planned to slip in a few "muscle men" for just that purpose.

### Typical Production Stuff

The reel exhibited at the demonstration consisted of such subjects as a band under Victor Young doing "Tiger Rag" (with the usual comedy effects) and "Sweet Sue"; Joy Hodges, with orchestra, singing "Row, Row, Row" with a few mildly suggestive interpolations; A Honolulu number done to "Song of the Islands" with the conventional Hula dance act. In general the subjects were largely of the type used as "production numbers" in musical films.

The Mills machine designed and manufactured to exhibit the coin machine movies stands about 6 feet tall, has a screen about three feet wide by 2½ feet deep. Visibility is good up to 50 and even 75 feet. Every one of the three-minute movies is notable for the same type of production standards applied to top notch major film productions. Recording and reproduction are excellent. One 30-minute symphonic film has been made just to show off this feature, though this type of picture will have little, if any, commercial value.

### Cost is \$700 Each

The machines will be sold for around \$700. Operators are expected to take at least one new film per week (a film here meaning an endless reel of eight three-minute subjects) at a rental price of \$17.50 per week to start. Meantime, Jimmy Roosevelt's competitors, which include such well-heeled firms as Frank Orsatti's company (already recording shorts using name bands in the East) and the Paramount Picture Corp., first major producer to announce entry into the 16 mm. field, are

sitting back and watching, probably hoping to gain by letting Jimmy pay most of the experimental costs. W. P. Falkenberg (Musical Shorts, Ltd.) who appeared to have the jump on his big-time rivals a month ago by turning out a large number of the 16 mm. flickers at low cost and getting his own machines into production (through a subsidiary—Falkenberg-Woods) put his machines back in the shop to iron out what were termed "minor mechanical difficulties."

## Los Angeles Band Briefs

Hal Kemp replaces Clyde Lucas at Ambassador's Coconut Grove Oct. 22, MCA spot. . . Dave Marshall, former singer with George Olsen and other names and now heading band on the Coast, was set to follow Daryl Harpa at Florentine Gardens around Sept. 27. Marshall uses 9 men (three, three and three), featuring three tenors. Has no agency tie-up as yet. . . Basil Fomeen into Ciro's Oct. 4 with newly organized local band built around Fomeen's self-invented instrument, the Basifon. A GAC deal set by Norman Doyle.

Claude Thornhill, who summured successfully at Balboa Beach Rendezvous, did the Fitch Band Wagon for MCA Sept. 15. . . Johnny Richards continues at Biltmore Bowl and the same for Freddy Nagel at Wilshire Bowl, Jimmy Joy at Casino Gardens, George Hamilton at Del Mar Club. . . Henry Busse into Casa Manana Sept. 26 for William Morris Agency. . . Gus Arnheim headed South for MCA on the Texas circuit. . . Same agency has routed Ken Baker to Portland's Uptown Ballroom and from there to Seattle and Salt Lake spots.

Bob Crosby band played Paramount Theater here week of Sept. 27 on close of Catalina stint. Band may stay on Coast for some time if current flicker dicker connects. . . Count Basie, following theater date here, planned to one-night it through northern California and then head East. Picture deals no go, despite all the talk.

## Lunceford Breaks All Records

Los Angeles—Out at the Casa Manana in Beverly Hills, Jimmie Lunceford's band last month broke all attendance records.

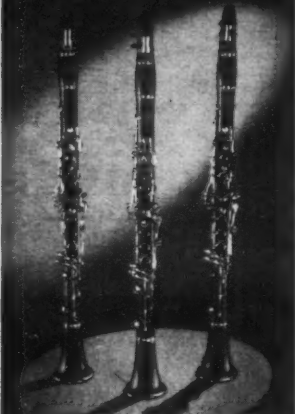
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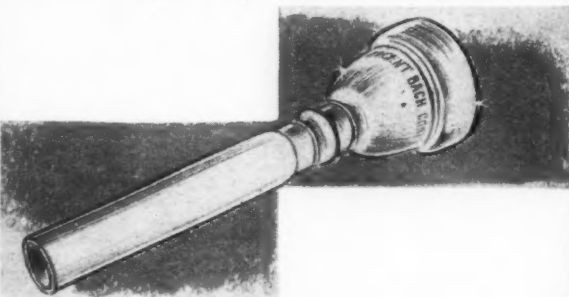
### New! Transparent Mouthpiece!

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## Who's Who in Music

### Lou Breese's Band

**LOU BREESE** . . . leader, trumpet . . . b. N. Y. C., 1904 . . . family moved to Boston . . . took violin and harmony at New England Conservatory of Music . . . replaced Roy Smek on banjo with Paul Specht in New York in 1923 . . . went to England with Specht and remained to lead orchestra at famed Kit Kat Club, London, 1927 . . . joined Capitol Theater orchestra, N. Y., as featured trumpet soloist, 1928 . . . New York Paramount, same capacity, then in Buffalo, Minneapolis, New Orleans, etc. . . five years French Casino, New York . . . became leader of present cooperative "breezy rhythm" band a year ago . . . married, one daughter.

**BOB BAKER** . . . saxophone . . . b. Springfield, Mass. . . has played with Gen. Hall, Vallee, Lown . . . organized the present Breese band for Henry Busse in 1925, and still with it . . . is a civil engineer and draftsman, once worked at designing for city of Springfield . . . goes in for golf, baseball, riding, but principally breeding and showing cocker spaniels . . . has sold cockers to Ella Logan, Roger Downey, Countess Frederica of Russia and many others.

**LIX RILEY** . . . saxophone . . . b. Jefferson City, Mo., 1910 . . . one of four brothers and ten sisters . . . worked as a bookbinder and printer for three years . . . first band job was as clarinet at Merlino's Cafe in Kansas City . . . married, girl five, boy four . . . hobbies, golf, baseball, cards, mountain climbing . . . played Newman Theater, K. C., under Lou Forben, and with Ish Jones, Florio, Masters, Busse, Meeker, Con-Sanders, Lopes, Sonnik, Kemp; two years at Chicago Theater under Leo Spitaler, and headed his own band at Drake, Congress, LaSalle and Morrison Hotels in Chi. Brown Palace and Broadmoor in Denver, and Antlers in Colorado Springs.

**BILL CERVANTES** . . . saxophone . . . b. San Antonio, 1914 . . . went to Washington High School there . . . his father is a merchant, but neither he nor his brother ever were or ever wanted to be anything but musicians . . . both started playing in school, then graduated to tavern jobs . . . Bill's hobbies are baseball, skating and swimming, and collecting records . . . the Breese band is his first big-time connection . . . single.

**FRED KALTE** . . . saxophone . . . b. Chicago, 1912 . . . also came from a big family . . . three boys and five girls . . . went to Connelley Grammar and Lake View high schools in Chi. started playing saxophone professionally in 1930 . . . married . . . hobbies are baseball and making movies.

**ABE ALLEN HILL** . . . saxophone, violin . . . b. Lincoln, Neb., 1910 . . . graduate of University of Nebraska and Nebraska Conservatory of Music . . . won two state and two national contests on fiddle while in high school, which led to Lincoln theater and symphony jobs . . . played with Nichols, Masters and Busse . . . likes reading good books, studying various musical instruments, baseball, skating and shows.

**"SKIP" MORRIS** . . . trombone, vocalist . . . b. Chicago, 1913 . . . father was a musician, and he went to grammar school from coast to coast, but completed high school and Northwestern U. in Chicago . . . went right in to the music business when Mac McCloud took over a Northwestern dance band with which he played . . . has played with Weems, Hogan, Burnett, Busse . . . married, and has a baby daughter . . . likes to collect good records and books, and play baseball play and tennis . . . has yet to break 90 at golf.

**CHARLIE HURDICKA** . . . trombone . . . b. Chicago, 1915 . . . finished at Morton Junior College in Cicero . . . his father taught him his instrument, when he wasn't working as errand boy, truck driver, clothes presser, gas pump, grease monkey, garage mechanic or shop foreman . . . married . . . hobbies are renovating old cars, and swimming, theaters and driving—long jumps on one-nighters preferred.

**EDDIE SCHAEFER** . . . trombone . . . b. Streator, Ill., 1912 . . . various known musicians and J. Edmond Shoolby . . . started playing trombone in high school . . . his brother is also a musician . . . worked as a Western Union boy, office boy at Marshall Field's and soda jerker, to finance his musical education . . . single . . . hobbies are raising goldfish, golf, baseball, swimming, ping pong.

**BILL HALEY** . . . trumpet . . . b. Chicago, 1918 . . . went to Northwestern and played in the orchestra and band, but started his business career selling insurance . . . gave that up to join Busse in 1938 . . . hobbies are baseball, golf, swimming, books . . . claims he got lost on "Lou Breese Day" at New York's World Fair because he stopped in a restaurant to get something to eat, but consensus is that he strayed off with a chick . . . yes, he's single, but not for long . . . the draft, you know.



**Lou Breese, exponent of "breezy rhythm,"** verifies his engagement at Chi's Chez Paree talking on the 'phone from the New York World's Fair with Joe Jacobson, the Chez's manager. Breese and band open Christmas eve. At the Meadowbrook last month the band astounded everyone by doing excellent business, resulting in a return sometime early in 1941 for six weeks. Casa Loma band followed Breese into the Frank Dailey spot in Jersey.

**PORTER BAILEY** . . . trumpet . . . b. Wilmington, N. C. . . went to Tulsa University in Oklahoma, and worked for three years in the refinery of the Mid-Continent Oil Co. as a "field gauger" before starting in the music business in 1934 . . . worked with territory bands in Kansas City, Omaha, etc., and joined Breese in May, '39 . . . hobbies are softball, tennis, swimming . . . single.

**RONNIE GARRETT** . . . trumpet . . . b. Michigan, 1904 . . . went to Kalamazoo and DePaul Universities . . . worked in small band at college, and started out professionally in 1925 at the Granada in Chicago . . . worked with Henri Gendron, Mark Fisher, Clyde McCoy, Don Pedro and Henry Busse . . . married and has a son and daughter . . . goes in for model making, surrealist art, and philosophical discussions of an ironic nature . . . a three-letter man in college, he now limits himself to faking, some golf and softball.

**STEVE BOWERS** . . . bass . . . b. San Francisco, 1907 . . . father was also a musician . . . went to school in San Francisco, and University of California at Berkeley . . . joined Tom Gerun's orchestra, "California's Own Sons," in 1926, and hung up a long run record exceeded among the Breese men only by Bob Baker's, staying with Gerun 8 years before joining Busse in 1934—to stay to 1939 . . . single . . . likes swimming and baseball . . . played for eight weeks this summer with a broken ankle in a cast—the only man besides Lou who has to play standing up!

**TED TILLMANN** . . . drums . . . b. Toronto, 1905 . . . his sister Norma is Mrs. Mischa Auer . . . went to public and private schools in Canada, and the Collegiate Institute and Technical Institute in Hamilton, Ont. . . broke into the business in a ladies' minstrel, in high heels, blackface and wig . . . not so good! . . . next played with Bill Stewart's Melody Boys, an alleged jazz band . . . first good job was with Ernie Watson, now a well-known arranger in New York . . . besides, he works in a tailor shop, at junior clerk in a bank, in an undertaker's, as a truck driver, time-keeper and cost clerk in an auto body plant . . . married . . . likes tinkering and reading . . . plays a horrible game of golf . . . has a flair for drawing.

**MEL WINTERS** . . . piano . . . b. San Antonio, 1913 . . . started taking piano lessons at 6 and kept them up until he graduated from Westmoreland College in Santone at 21 . . . started playing professionally at 15, with dance bands around San Antonio . . . left home in 1935 to join an Oklahoma City band and in the next few years worked out an involved triple play, Henry Busse to Anson Weeks to Busse to Breese . . . likes golf, riding, tennis, baseball, ice skating . . . single, but in love, bad.

**HARRY WARREN** . . . vocalist . . . b. Chicago, 1921 . . . went to Senn High School and Y.M.C.A. College of Music . . . Jan Garber heard him sing while still in high school, and gave him a job with the band at the Blackhawk . . . sang at the Palmer House and with Joe Reichmann the following year, and jobbed around NBC and CBS . . . when Don Huston left the Breese band this summer to start his own orchestra, Lou grabbed him . . . collects records, with the Merry Macs among his favorites.

## Teagarden Vs. Adolf Hitler

New York—Jack Teagarden is one band leader who isn't worrying about what the draft will do to his band.

He says he'd like to take his whole band into the army because he's got a "personal grudge" against A. Hitler. Seems that every time Jack's been on location with radio wires, Adolf has pulled a blitz and knocked him off the air. The boys are with him to a man, and the only thing holding them up is an argument with MCA over that \$2.10 a month per man commission. Teagarden claims that'll throw him and the band under scale!



—Joe Blow Photo

## Orchestra Personnels

### Charlie Agnew

Einer Paulson, Norman Weldon, James Palmquist, Willie Wilson, saxes; Burt Tobias, Gordon Pettigrew, trumpet; Harry Haselinger, Fred Simon, trombones; Gus Baumgartner, piano; Red Jackson, drums; Eddy Frank, bass; Jeanne Carroll, vocals, and Charlie fronts on trumpet, vibes and others.

### Ella Fitzgerald

Chauncey Haughton, Pete Clark, Lonnie Simmons, Ted McRae, saxes; Dick Vance, Irving Randolph, Taft Jordan, trumpet; Jake Wiley, John McConnell, Earl Hardy, trombones; Tommy Fulford, piano; Beverly Peer, bass; Ulysses Livingston, guitar; Bill Benson, drums, and Ella fronts on vocals.

### Roger-Stanley

Phil Roger, piano; Art Stanley, drums; Willie Burr, bass; "Kernal" Jackson, accordion; Nick Carter, guitar, and Allan Webber, reeds.

### Chick Finney

Curtis Parnell, tenor; George Smith, trumpet; James Underwood, bass; Jesse Jones, drums, and Finney fronts on piano.

### Earl Gardner

Fran Marley, Corky Conley, Ronnie Reidenbach, reeds; Frankie Rhoades, trumpet; Wally Jella, trombone; Wendell Tracy, piano; Keith Plankett, guitar; Bobb Conner, bass; Jack Kellisher, drums; Hermie Price, vocals, and Gardner fronts on trumpet.

### Bill Crowe

Ronny Wilson, Wilton Johnson, John Bertrand, Donald Schug, saxes; Harry Copley, Bud Wroath, trumpet; Raymond Louer, trombone; Tommy Hubbell, piano; Louis Switzer, bass, and Crowe heads on drums.

### Swanky Swingsters

Amos Hollister, Ralph Owens, reeds; Huck Finn, trumpet; Joe Welden, guitar, and Dwight Hollister on drums.

### Fielder Cook

Val Antuono, John Mathew, Wallace Hague, Roy Saxon, saxes; Sunny Homes, Billy Martin, Edward Dunning, trumpet; Bill Jones, trombone; Charles Heinmiller, piano, and Cook on drums.

## Another Johnny Long Band is Honored By Cats

BY HERB DAVIS

Memphis—Members of the Hot Club presented drummer-maestro Johnny Long with a beautiful watch in appreciation of the grand brand of hep music the Long band has been dishing out in the Rainbow Jump Room.

Keyboard man Les Bruck has organized a 5-piece using Harold Wilkins, trumpet; George Glassberg and Bob Vunkannon, saxes, and Bill Weller on drums. They're holding forth at the Bon Air Club, strictly on the jump side.

Charley Vunkannon, local doghouse man, was inducted into the Del Courtney band at the Claridge temporarily last month when Courtney's regular bass man became ill.

## CHESTER E. GROTH

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**Geraldine Davis, Metro-Goldwyn starlet; Billy Curtis, midget film actor seen in the new Gary Cooper pic Meet John Doe, and Milton Ebbins, manager of Count Basie's band, lunch together in Hollywood, where the Basie band recently clicked solidly doing two weeks at the Paramount Theater. Ebbins, a former "Society band" leader and trumpeter, now is accompanying Basie east, the band doing one-nighters all the way.**



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## Five Bands Share Honors in Decca's New Orleans Album

BY BARRELHOUSE DAN

Ranking right along in importance with the album of "Chicago style" jazz, issued by the same company earlier this year, and with the many excellent reissues emanating from Victor-Bluebird's presses, is the album of "New Orleans jazz" which Decca released (Album 144) Sept. 16 and which headlines Louis Armstrong, Henry (Red) Allen, Jr., Zutty Singleton, the late Johnny Dodds and Jimmy Noone all playing with special studio groups.

Charles Edward Smith and Stephen Smith, no relations, have turned in an all-around excellent job of selecting tunes, having them arranged in authentic fashion, procuring musicians, supervising recording, and finally, writing the booklet which accompanies the collection. The contents include:

LOUIS ARMSTRONG: Perdido Street Blues, 2:19 Blues, Coal Cart Blues & Down in Honky-Tonk Town.

RED ALLEN: Canal Street Blues & Down in Honky-Tonk Town.

ZUTTY SINGLETON: King Porter Stomp & Shim-Me-Shanabbl.

JOHNNY DODDS: Red Onion Blues & Gravier Street Blues.

JIMMY NOONE: Keystone Blues & New Orleans Hop-Scotch Blues.

The results might have been better had the musicians remembered to tune their instruments. Intonation is a serious fault on all 12 sides. Worst of the batch are Johnny Dodds' two, which have no beat, but clashing of soloists and again, out of tune horns. Bechet's solos almost take Armstrong's out of the spotlight—but both appear to good advantage despite the sloppiness of ensembles. Plenty of noted men took part; Pop Foster, Natty Dominique, Luis Russell, Benny Morton, Baby Dodds (whose drumming is the poorest in the collection) and a dozen others.

It's old-time "jazz." Most musicians will think it the epitome of corn. Many record buyers will agree. But a few of each will rejoice that such uncommercial, from-the-heart music can be sold in this day of mickey mouse syn-copation.

### Billie Holiday

"Tell Me More" & "Laughing at Life," Okeh 5719.

Undistinguished accompaniment doesn't help Billie here. And her singing certainly isn't anywhere near its level on the old Teddy Wilson (Brunswick) series. But Holiday fans will find *Tell and Laughing* typical of the 1940 Holiday repertoire.

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### Bert Williams Songs

"Oh Death Where is Thy Sting?" "The Moon Shines on the Moonshine," "Bring Back Those Wonderful Days," "Everybody Wants a Key to My Cellar," "Unlucky Blues," "Brother Low Down," "You Can't Trust Nobody," "It's Nobody's Business But My Own," all 10-inch records in Columbia album C-25.

Bert Williams, a homey, humorous, philosophical Negro who died in 1922 after making hundreds of talky-vocal records with instrumental accompaniment, means little to musicians. The music on these sides is horribly corny and dated and even Williams' sly observations have lost their effect with time. Furthermore, because of the ancient recording methods used, the results are indistinct and imperfect.

### Mel Henke

"It's Purely Coincidental" & "Mrs. Abernathy's Piano," Collector's Item 103.

Accompanied by drums, Henke—a young white Chicago pianist—plays two solos in his semi-Zurke style. His piano has a mandolin attachment which produces an irritating effect after the first eight bars. Maybe it's purely coincidental, but the *Coincidental* side is a steal of Joe Sullivan's old *Little Rock Getaway* as played by Joe on Columbia. Much more satisfying is the backer, a blues, which was titled in honor of Mrs. Shuffle Abernathy, wife of the vet musician with King Oliver who now plays with Bernie Young in Milwaukee, who loaned the piano for this date. Harry Lim heard these and said they were the best Ben Lincoln has issued on his C. I. label. At any rate, Henke's piano is "different" and so is the mandolin-idea. Lincoln's address is 7006 Cedar st., Milwaukee. This reviewer still contends the Brown-Davison *On a Blues Kick* is Lincoln's most worthy achievement to date.

### Ella Fitzgerald

"Gulf Coast Blues" & "Deddie-De-Dum," Decca 3324.

Ella's best vocal in two years—although inferior to Mildred Bailey's Vocalion and, of course, Bessie Smith's old Columbia, is *Gulf Coast*, the haunting old Clarence Williams blues made famous by Bessie in the early 1920's. Reverse means nothing. Both are all Ella, with the band getting little chance to show off.

## And it Was a Wonderful Session



Sidney Bechet

Rex Stewart

Earl Hines

Chicago—Bechet brought his stick to Chi on an airplane a fortnight ago and waxed five sides for Victor-Bluebird. Along with Pops Sidney on clarinet and soprano on the date were Earl Hines, piano; Rex Stewart, cornet; Baby Dodds, drums; John Lindsey, ex-King Oliver trombonist, on bass, and Herbie Jeffrey, the "colored Crosby" currently crooning with Duke Ellington, doing a vocal.

The vocal was on *Blues to You, Johnny*, a Bechet original in memory of Dodds' brother, Johnny, who died of a stroke two months ago. Other sides cut were *Blues in Third*, *Aint Misbehavin'*, *Save It Pretty Mama* and *Stomp It Mr. Jones*. Later the same day Leonard Joy and John Reid cut four sides of Jimmy Yancey's piano, including three original blues sides, two of them with Yancey vocals, and *Bugle Call Rag* making the fourth. They'll also come out on the Victor-Bluebird lists.—Pic by Ray Rising.

### Jimmy McPartland

"Eccentric" & "Panama," Decca 3363.

Originally recorded in 1936, in Chicago, under Squirrel Aschcraft's supervision, these sides are by a pickup group led by Jimmy McPartland, whose trumpet cuts through in splendid form as he leads a Dixie ensemble through two old 2-beat goodies. Rosy McHarg's clarinet, Joe Harris' trombone and Dick Clark's tenor, as well as Jack Gardner's piano, also shine briefly. Good jazz, in the ancient tradition, spiritedly played and fairly well recorded.

### Jelly Roll Morton

"Mournful Serenade" & "Georgia Swing," BBIRD 8515.

More reissues from the famous old Victor catalog. First side is much better with Omer Simeon, Geechy Fields and Tommy Benford assisting Morton on a righteous blues written by Joe Oliver. Georgia is infinitely poorer and has little to recommend it. Best kick: the drumming (sounds like a suitcase) on the first chorus of *Serenade*. And also, Morton's simple, heartfelt piano work.

### Andy Kirk

"No Greater Love" & "Midnight Stroll," Decca 3350.

Kirk has one of the finest, most solid and musically bands in America. But he gets little opportunity to show it when his vocalists, Pha Terrell and June Richmond in this case, hog the wax all the way. Even so, the backgrounds are excellent, especially behind Terrell on *Greater Love*. But on the whole, pretty commercial music.

### Benny Goodman

"Ballad in Blue" & "Dixieland Band," BBIRD 10851.

More reissues, still, but welcome because they show the Goodman band when it was at its peak, in 1935. The tunes here are weak, though, and *Dixieland Band* is too much Helen Ward. A reissue of *Sometimes I'm Happy* would reveal Goodman in a groove which he hasn't achieved since Krupa left him. But these aren't bad in a day when Sammy Kaye, Horace Heidt, Kay Kyser and others of that ilk rate at the box-office above musical bands.

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## Too, Too Much!

BY CHARLIE EMGE

Los Angeles—Jess Stacy and Muggsy Spanier of the Bob Crosby band dropped into Dave Stuart's Jazzman Record Shop here recently to hear some of the special issues Jess has made for Commodore Music Shop. Stacy was so taken by some of the discs he decided to buy them. When told they were \$1.50 per each, he said: "Hell, I'm going to quit recording for those high priced labels. I can't afford to buy them."

## Outstanding 'Commercial' Records

BY BARRELHOUSE DAN

TOMMY DORSEY—*Our Love Affair* & *That's for Me* (Vic. 26736) and *Looking for Yesterday* and *I Wouldn't Take a Million* (Vic. 36738) are smartly arranged, well performed; vocals by Frank Sinatra, Combs Haines and the Pied Pipers are first rate.

GLENN MILLER—*Fifth Avenue* & *I Wouldn't Take a Million*, recommended for nearly conceived big band delivery; balance and surface excellent also, on BBIRD 10860.

ART HINETT—Organ trio stuff on *Marche Slav* & *My Man* (Bluebird 10864).

DICK JURGENSEN—Excellent commercial dance music, not corny, and showing Harry Cool's voice on *Our Love Affair* & *So Deep Is the Night* on Okeh 5759. The piano is by Lew Quaidling.

GENE KRUPA—Howard DuLany sings *Waiting for Ships That Never Come In* & *The World Is in My Arms*, Okeh 5760. Effective scoring helps.

BILL CARLSEN—*Black Eyed Susan* from has a knocked-out, hog-swalling Gil Brown vocal which should pull in nickels in the boxes. Coupling is *The One I Love to Love* on *Somebody Blue*, Okeh 5763.

ALEC TEMPLETON—Two piano sides, one his theme, *Humming Blues*, plus *Some of These Days*—and note the chords! (Col. 35697).

RAYMOND SCOTT—*A Million Dreams Ago* and *In a Loveboat* are sung by Ray Scott; the arrangements stand out; the musicianship is highly apparent. Col. 35498.

DECCA DANDIES: The Merry Macs, with Carl Kress playing in top form a mellow guitar background, change style almost comically to render *I Get the Blues When It Rains* and *The Way You Look Tonight*, 3347. The Macs, with these sides, re-establish themselves as the greatest of vocal quartets in the popular field.

Andy Kirk (his rhythm section vastly improved) offers a Pha Terrell special, *My Greater Love*, backed by June Richmond singing *Midnight Stroll*, two better sides by an ever-consistent band, 3350. Passionate singing by the Ink Spots on *I'll Never Smile Again* and *I Could Make You Care*, 3346. Four sides by Erskine Butterfield, the youthful colored pianist, include *Boogie Woogie* on *St. Louis Blues* (3356) and *Chocolate*; also *Pack Up the Conversation* and *Alone* (3357) *Don't Leave Me Now*. The kid plays a nice keyboard.

clarinet solo by Clarence Hutchener. And believe it—Joe Hall gets a 4-measure break at the piano—the first time in probably five years he's been heard alone. Perfect material for Casa Loma's followers, which must be in the millions by now.

### Bo Carter

"Tush Hog Blues" & "My Little Mind," BBIRD 8514.

Only a guitar accompanies him, but Bo needs nothing else to shout the blues he wrote himself. Typical race material.

### Andrews Sisters

"Beat Me Daddy Eight to a Bar" & "Pennsylvania 6-5000," Decca 3375.

Vic Schoen's studio band backing almost overshadows the girls' shouting, especially on the *Beat Me Daddy* side, which shows a few good bars of boogie woogie piano. Reverse is the Jerry Gray tune popularized by Glenn Miller, replete with telephone rings, etc. The girls are in top form on both but it is unlikely that either side has much to interest anyone but the juke-box trade.

Down Beat brings you twice as many record reviews every month as any other musicians' paper. Watch for reviews of new Coleman Hawkins, Horace Henderson, Mildred Bailey and Bing Crosby side in the next Beat, out Oct. 15. Readers are invited to comment on Dan's reviews.

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Caldwell

### Mares Himself Settles This One

"The closest any white man ever came to carving Louie Armstrong was when Paul Mares played with the New Orleans Rhythm Kings, back in 1922," Fate Marable, vet of the riverboats, was quoted recently. "Mares is the greatest white trumpet player I've ever heard and I've heard them all. Bix included. I don't know where they got that crap about Emmet Hardy."

Robert B. Sales, youthful Louisville "expert" and collector, thus wrote in the Aug. 9 *Jazz Information*. *Down Beat's* answer to an anaemic and childish attempt to discredit its recent articles on the late Emmet Hardy is this:

Hardy sat in the NORK band at the same time Mares did, in '22. Both played trumpets. Mares, now in Chicago, claims Hardy was the greatest trumpet player who ever lived and admits it was probably Hardy whom the aged (50 years old) Marable watched and heard. Does young Sales know more about New Orleans musicians than do Mares, Ben Pollack, Ray Bauduc, Nappy LaMare, Tony Catalano, Monk Hazel and the dozen other musicians *Down Beat* quoted in its Hardy series?

—THE EDS.

### Natty Dominique Is a 'Red Cap'

Chicago—Natty Dominique, old-time Chicago trumpet player who for more than a decade played around town with the late Johnny Dodds, quit the band business two weeks ago to take a job as "red cap" at the Chicago airport.

Dominique is a cousin of Barney Bigard, featured clarinetist with Duke Ellington's orchestra.

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Lewis, Albert Ammons, Eddie South and Omer Simeon, in Chicago. Hearing Darnell Howard play inspired Happy to take up clarinet. His teacher was Buster Bailey.

Later, Caldwell joined Bernie Young's Creole Jazz band at the Columbia Tavern, in 1922, and made his first record, *Dearborn Street Blues*. The side is the reverse to King Oliver's *Southern Stomps* on Paramount 12088 with the following personnel:

Young, trumpet; Caldwell, clarinet; Preston Jackson, trombone; Cassino Simpson, piano; Stomp Evans, C-Melody sax; Eddie Temple, drums, and Mike McKendrick, banjo. A short time later Hap took up the sax after hearing Davey Jones play C-Melody euphonium with Roberts' Syncopators. Hap's first horn was an alto, which the late Johnny Dodds "broke in" for him while playing with Oliver at Chi's Lincoln Gardens.

### Williams Date a Mystery

In 1923 Caldwell learned the tenor sax and left Chicago with Mamie Smith's Jazzhounds (no records). By 1926 he was settled in New York recording with several bands under such men as Bubber Mile, Henry Allen, Lionel Hampton, Buster Bailey, Thomas Morris, Clarence Williams and most recently, Tiny Bradshaw on Decca playing *The Sheik* and *I'll Be Comin' Round the Mountain*. Happy says his best solo is on *Ham 'n' Gravy* with Thomas Morris on Victor, circa 1926. He says he recalls a Clarence Williams date on which he played with Jimmy Harrison, the trombonist. These sides have not been identified as yet.

Sidney Bechet declares he made one record which nobody seems to have found yet. He remembers playing with a 4-piece outfit accompanying a blues singer on the old Vocalion red wax. The tunes were *Foolin' Me* and *Pleasure Mad*. Also of interest, Bechet was advised by Louis Katzman (who recorded on Brunswick) that Bechet made some sides with Katzman's orchestra. Pops doesn't "dig" this one. However, Louis did turn up on that Southern Serenaders Harmony as watch the Katzman Brunswicks!

Catalog—John Reid, 1809 Pine Street, Philadelphia. An ardent Bechet-Armstrong collector. Reid is a radio engineer at RCA-Victor and has done some fine work in sponsoring record dates by Bechet and Jimmy Yancey as well as helping with the Victor reissues which Stephen Sholes has been getting

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### Red Nichols' Original Pennies Back in 1927



out. . . Mary Karoley, 64 West 108th Street, NYC. Also a Bechet-Armstrong collector and an ardent booster for the best in jazz. . . Jay Brower, Jr., 50 Golden Gate Avenue, San Francisco, Calif. Enthusiastic collector of Bix and Bobby Hackett and a horn player himself, playing with Jay Brower's versatile band at Frisco's Club Lido where his father is director and emcee. . . Joseph G. Neuwirth, Box 391, Myrtle Beach, S. Carolina. Goes for Armstrong, Bix, Mugs, Tea; is an attorney and a drummer, too.

### Here's the "Drivel" Dept.

Jay Reeder, Lorain, O., has found what is probably another Frank Melrose xylophone item (see Hot Box Aug. 15 & Sept. 1). . . Record is Bruns. 7066 by Kansas City Tin Roof Stompers, *St. Louis Bound* and *Aunt Jemima Stomp*. Hines collector Walt Esslinger is reported working on a truck putting out prairie fires around Porterville, Calif. . . E. B. Sullivan reports the Smoke Jackson Champion, *West End Blues*, originally came out on Gennett 6798 under the name "Zack Whyte's Chocolate Beau Brummels." . . F. M. Kelly, NYC, found Sugar Underwood (Vic. 21538—*Davis Street Blues* and *Dew Drop Alley Stomp*, piano solos) leading a band at Don's in Jacksonville, Fla. . . Norm Ackermann, of A & A Recording Studios, Rock Creek, O., has the Josephine Beatty Red Onion accompaniment on Buddy 8024-a, *Early Every Morn* (9247a) originally on Gennett 5626. Buddy side is backed by Alberta Jones singing *Sud Bustin' Blues*.

October Solo—Kid Ory's trombone on *Smoke House Blues* by Jelly Roll Morton's Red Hot Peppers Victor 20296, and reissued recently by Bluebird.



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Here is a rare picture of Red Nichols' original Five Pennies (with a penny missing) which recorded for the old Brunswick label in 1927. Left to right are Nichols, with trumpet; Jimmy Dorsey, clarinet and alto sax; Bill Haid, piano, substituting for Artie Schutt, Red's regular pianist; Victor Berton, drums; Miff Mole, trombone, and Eddie Lang, guitar. It was with this outfit that Nichols started his fast climb to international prominence as a jazzman. Except for Lang, who is dead, all the above are still active professionally. Mole is in poor health today, however. *Down Beat* Photo courtesy of Paul Lingle.

### Woody Herman Album is Next

New York—Now "in the works" at Decca's studios here is a new album of jazz, all blues, as played by Woody Herman's band. When the album is issued some time late in October it will come out under the title "Woody Herman's Blues on Parade."

Many of the Herman band's best tunes—some of them original blues—will be included, among them *Blues Upstairs*, *Blues Downstairs*, *Laughing Boy Blues*, *Dupree Blues* and eight others, making 12 sides in all, all reissues. Dave Dexter, Jr., is selecting the records and writing the booklet which will accompany the collection, explaining the titles, the arrangers, soloists and other info along with a brief history of the Herman band.

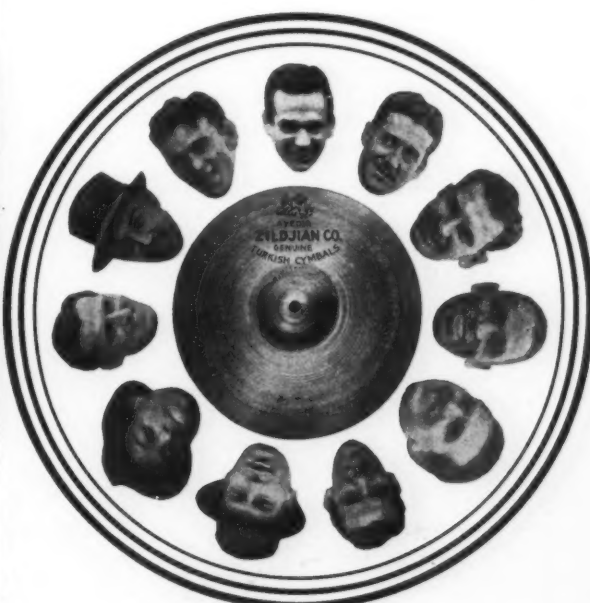
### Terry Shand Signed

New York—Terry Shand, pianist and leader, has been signed by Moe Gale to an exclusive songwriting contract with Advance Music, an affiliate of Warner Bros. Shand wrote *I Double Dare You* and *Cry Baby, Cry*.



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## • Doubling in Brass •

### How to Tell Off Smart-Alec Pianists

By John O'Donnell

Brassmen, the next time the dear old pianist rubs it in simply because you can't keep going as he does, show him this article. It will put him wise (I hope), and at the same time tell you why he can keep on playing.

First of all, his chop spot, the thing that holds the piano for him as he runs up and down the keys, is the dear old floor under said piano. That's really his base or chop spot. If he tries to tell you differently, some night bring a saw with you and saw the floor out around the piano. After the piano has fallen down into his lap, ask him to play about 15 choruses without stopping—and there you've got him.

#### Don't Slip Off Chop!

He'd sound like heck trying to hold the piano with one hand while attempting to play with the other. You sound the same trying to keep mouthpiece from coming out the back of your head. That's just what happens to you when you slip off your chop. You are so busy trying to hold on that everything suffers.

Why do so many brassmen feel, look, and play like they were born on the side of a hill? I'll tell you why. It's because they don't play from and with their chops. For example, go outside and walk up the street with one foot in the gutter and the other on the curb, cross over and walk up a little farther the same way. Now, that's the way 90 per cent of the brassmen feel and play. It means that they are playing on upper and

short of the lower or vice-versa. You know you are conscious of this and you still go on doing the same thing. You wouldn't come into my office hopping on one foot and go out hopping on the other. No, you'd be perfectly balanced on both. To feel this perfect balance and floating feel you must have a master feel of both chops.

#### "It's Hell on Earth"

Study the big three below and be 'in the know.' First, setting on top of chop spot—correct, very correct! Through that feel you can acquire perfect balance of lower chop. Second, setting against chop spot—not bad, not good. This way you still have to hold on and sooner or later it will be curtains. Third, upper rim of mouthpiece slipping down on upper teeth—stinko. That's hell on earth to a brassman.

So brassmen, strive and study until you have a perfect setting on upper chop and you will have no trouble in acquiring super-endurance, floating feel, tonguing, attack, slurring and tone. Don't listen to those naturals who tell you that practice makes perfect, for them it's true, but for you, well, read what Bill Venn has to say about it and let your conscience be your guide.

"Many people are playing golf today as poorly as they did five years ago, yet they have practiced often. The same is true of most everything we do. Instead of improving through practice we become established in our errors and poor methods and continue to practice them under the illusion that we will become more skilled eventually. It is important that one receive good instruction when beginning anything, so that time spent in practice will not instill faults more deeply, but rather correct methods and techniques."

### Tito Drops Swingtet For Regular Crew

San Francisco—Tito, who made a name for himself with his "swingtet" and his hot accordion a couple of years back, is now back in the spotlight again—except with an ordinary 7-piece order. He opened Sept. 17 at the Sir Francis Drake Hotel for a 4-weeker with a 12-week option. Band is styled along strictly "hotel" lines.

## The Final Portion of Hawk's 'Masterpiece'

Bb Tenor

The musical score is written for Bb Tenor. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music is a complex melodic line with many slurs and ties. The score includes various musical notations such as eighth notes, sixteenth notes, and beamed sixteenth notes. There are also some dynamic markings like 'a tempo' and 'rit' (ritardando). The score ends with a double bar line.

## PRACTICE

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Brassmen! Why don't you get wise to your selves? Either learn to play that old barking iron correctly or throw it away. I have what you are looking for. Why waste any more precious time?

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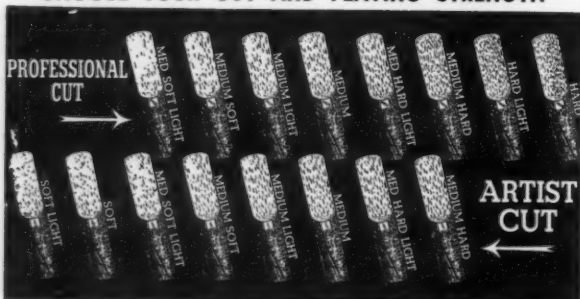
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## 'Parade of Top Bands' is a Break for Cats

BY JULIAN BACH

Columbus, O.—First break local jazzhounds have had in years has been the constant parade of top swing names appearing regularly at Valley Dale, Buckeye Lake and the Columbus Aud. Miller, Barnett, Fitzgerald, Savitt, Whiteman, Jim Dorsey and others have had their swing flings on local podiums.

Jerry Blain's crew took over the new bandshell in the remodeled Ionian room of the Deshler Wallick hotel last month. Its luxurious

In the Sept. 15 *Down Beat* was published, on page 16, the first part of what most musicians believe is the greatest recording Coleman Hawkins ever made. For those who found it interesting enough to play themselves, here is the last half of Hawk's solo. Take it easy, get the melodic line in mind, and try to interpret as Hawk does. Having a piano man or guitarist chord for you as you go along may make it easier. Watch the *Beat* for other famous choruses, reproduced exactly as played by the best of the jazzmen.

booths have private telephones. . . Paul Decker still holds on at the Arabian Supper Club, Johnny Hofer's band at Palm Gardens, Connie Anderson at the Dutch Cafe, John Henry's septa crew at the Carolyn, and Jack Richards at the Gloria. Walter Knick's band returns to the airwaves via WBNS this week following a month's vacation and a week's stay at the Ohio State Fair.

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## Two Brothers Have Own Bands in Malone, N. Y.

BY GUNTHER STONE

Malone, N. Y.—This town has the unusual phenomena of two brothers leading their bands in different niteries. Gene Stearns has his string trio at the Hotel Flanagan Ship's Grill, and brother Clyde heads the swing combo at the Colonial Inn. The two were formerly together with Gene on piano and Clyde doubling drums and trombone. They hail from St. Pete, Fla. Now Gene's trio includes Tom Basset on fiddle and Tom Shea on bass. Clyde's 5-piece jam crew has Lefty Woods on piano, Phil Younker on trumpet and Milt Weber on tenor.

Lynn King on drums holds down the jive job at the Hillview with Wayne Rogers on piano, Jim Frederick and Carl Arthur on tenors and Bob Lester on trumpet.

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## Orchestration Reviews

★ BY TOM HERRICK ★

### Harlan Leonard Tune Packs Wallop

#### Southern Fried

Published by Leeds, arr. by John Warrington  
Harlan Leonard used to call this *Hairy Joe Jump* and it's another of Leeds' Original Manuscript Series voiced for four brass and five saxes. Lifted from Al Donahoe's book, this score packs an awful wallop. There's a good deal of brilliant ensemble work, scattered instrumental solos and the voicing, as in each of the tunes from this series, is the real McCoy—and we don't mean Clyde. You'll get a load of this big band style of voicing at the interlude at B between the first and second choruses where arranger Warrington really spreads them apart.

#### I Could Make You Care\*

Published by Witmark, arr. by Spud Murphy  
Here's a pretty ballad from the new pix, *Ladies Must Live*, by Sammy Kahn and Saul Chaplin. Nothing unusual about the repeat chorus—first brass and then saxes but Murphy does well with the special. Tenor gets some support from a clarinet duo a la Tommy Dorsey while the brass plays stop time.

#### Frenesi

Published by Southern, arr. by Jack Mason  
Artie Shaw made a record of this gorgeous tune a short time ago but it will probably never make the sheet—it's too good. Mason can do things with a tune like this. Starting off with a rumba beat he gives the lead to 1st trumpet with clarinet sectional figures. After that, a sax chorus follows leading into the verse. Then Mr. Mason says, "Nuts to this rumba kick," gives a three beat break to tenor and off you go in a four beat groove with jam tenor and an ensemble organ. Nice work!

#### Diana

Published by Miller, arr. by Larry Clinton  
More of Miller's Clinton series and another of those rich old standards. Brass gets the first 16 and last eight of the first which is a swingingly phrased melody chorus. Tenor starts off his jam chorus at C with nothing but rhythm but gets a little support from the brass off and on during the chorus. At D Clinton "stop-times" the brass while unison saxes work out on a hot phrase—an effect similar to that which Shaw used in his record of *Rosalie*. Ensemble with some sax figures complete a job well done.

#### Love Lies\*

Published by Felst, arr. by Jack Mason  
Another pop that listens nice. Mason uses some triplet figures in the sax section backing up the brass on the first chorus. The saxes switch to clarinet for the special and alternately back up trombone lead and then take it themselves. Jack bends a few on the last and gets a little sock in it.

#### My Silent Love

Published by Famous, arr. by Spud Murphy  
This is definitely not one of Murphy's best but the tune is so mellow and so deserving of revival that it's worth a mention. After an ensemble first and a sax-accompanied vocal, second tenor takes the lead at the special and shares it with muted brass. The last swings but not very enthusiastically. The tune in this case is away ahead of the arrangement.

### \*Double-cup MOUTHPIECE



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### Watch Those Stars!

Songs marked by a star, in Tom Herrick's Orchestration Review column, are the ones which Herrick believes will be big hits. Only the pop tunes are graded. Keep your eye on those tunes with a star and stock up on 'em—they'll come in very handy within a month when dancers start requesting them. Herrick never misses—his batting average, to date, is better than 90 per cent correct.

### Once in a Lovetime \*

Published by BVC, arr. by Charlie Hathaway.

Very pretty melody here. First trumpet gets a ride what with playing one of the repeat choruses, most of the special in a mute and all of the last. The special, by the way, is prettily done with ensemble muted brass and unison clarinet counterpoint interspersed with two clarinet-two tenor reed work.

### Dolomite

Published by Lewis, arr. by William Johnson.

Arranger Johnson also penned this melody and it's swingaroo with plenty of rock. The official tempo is "moderate jump" but you can do things to it with a slower beat. Saxs and trombones take the weird opening figure together in unison and fill-in trumpet can play around the chords on the endings if you haven't a three-man trumpet section. Tenor gets the first go chorus at B with a slight nudge from plunger brass figures, trombone taking the bridge. An ensemble swing chorus follows at C with second trumpet on the bridge. The band romps loud and boisterous at D with jam clarinet filling in.

### Am I Blue?

Published by Witmark, arr. by Vic Schoen.

Schoen wrote this some time ago but it's a sweetheart if you have the instrumentation to carry it. After an ensemble intro the brass goes into a solid but delicately voiced first chorus—it's melody but it kicks softly. Notice the way Schoen cuts off his rhythm for a couple of beats at the end of the 8-bar phrase. Simple stuff, but it's tricks like this that make his stocks sound like specials. Second trumpet and tenor share the next chorus and D starts out lady-like but gets rowdy as the brass build up their figures behind the sax unison. A swell manuscript!

### King Perry Opens

Gary, Ind.—One of the most delectable midwest septa combos is King Perry's 15-piecer. They've been playing weekends at Gary's Lake Hotel with a WJOB, Hammond wire. They open New Orleans' Rhythm Club Oct. 17.

### Learn 'HOT' Playing

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**Marjorie Whitney**, who was swept into prominence a few years back with the King's Jesters, now is with Jerry Wald's youthful band now touring New England. Shown above are (left to right) Jerry, Marjorie and Frank Bond, who also sings with Wald. Band recently was held over at the Old Orchard Beach in Old Orchard, Maine.

### Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

The "missing-no-political-bets" boys have been joined, but tenaciously, by Paul Pioneer, who have put out a brand new printing of *On the Banks of the Wabash*, to hop on the Willkie bandwagon. They've got it well straddled, too, with a picture of Wendell gracing the front, and with a dozen odd special "Willkie verses" tossed off by original composer Paul Dresser. And with *And Tommy Goes Too*, the same P-P goes off in two directions at once, this one being timed (or is it a little late?) for the now waning double-entendre-but-cute cycle. The words are Charles A. Bayha's, the music James Kendis'.

Jack Perrin has taken over the Chicago office of Robbins, in place of Irv Koppelman, who has left the business to go off on his own.

### Warner's 'Heavenly Music'

The Four Inkspots are slated to record Ed Khoury and Ronnie Bonner's *Dear Diary*, which got the brushoff from plenty of pubs.

Gene Warner himself, prexy of Chart Music in Chicago, describes as "heavenly music" the tune of his current Hawaiian plug, *The Honolulu Bundle (Ka-Puolo)*. The lyrics are Eddie Armstrong's, music Nat Vincent's. The *Ka-Puolo* part of the title means "the bundle" or "precious package." Same house is working on "I'm Gonna Have a Cowboy Wedding," by Vincent and Milo Sweet.

### That's the Whose Lick?

A controversy over a new stomp tune which all Kansas City is agog about has sprung up in Kaycee between Lorenzo Countee, pianist and arranger, and William Scott, tenor saxist and arranger for Jay McShann's band, both of whom claim to have written the tune. Titled *That's the Lick*, it's a novelty swing number which the whole town is singing. Countee has let-

## Same Logic for Writing or Scoring, Camarata Advises

BY TOOTS CAMARATA

(Chief Arranger for Jimmy Dorsey's Band)

Writing a column can be closely associated with arranging. Here I am, wracking my brain, trying to get a basic theme for this article. Ideas come popping into my head and I discard them one after the other until I finally get one that can be elaborated upon. To elaborate with words I find that I must write laterally. This same logic applies to music.

Good music must be logical. This cannot be repeated too often. In order for music to be logical, however, it must be written lengthwise or laterally and not blockwise. We don't get chunks of ideas, use them once and discard them, but rather, each idea has a bearing on what preceded and what follows. This applies not only in a small scheme, as from phrase to phrase, but also in a larger sense as from introduction to Coda and everything that goes on in between.

### Soloists Can Hurt a Score

An obstacle to this in dance music and especially in "Swing" is the stress laid upon ad lib for the soloist. Only in rare cases do you find performers with the ability to play around in the scheme of an arrangement and thus not mar its flavor by tasteless ad libbing.

Another problem is the scarcity of good popular tunes. In most pop tunes we are restricted to certain

harmonic formulas that we know will meet with the approval of the primitive ear. To deviate from this structure is commonly referred to as being "uncommercial." Unfortunately, commercialism is the underlying factor of successful popular music. Therefore, a happy medium must be reached between the two. This can be done by retaining a definite line and eliminating vague harmonies. In other words, the idea is to strive for simplicity.

### Keep It Simple!

Simplicity in arranging is an art. It consists mainly of knowing what to leave out rather than what to insert. Good judgment, taste and color are included in its scope. All of these factors play a very important part in the development of successful arrangements.

In closing, I cannot stress too strongly, the importance of simplicity in its appliance to good dance music and music in general.

Watch *Down Beat* for additional columns on arranging by Toots Camarata of the Jimmy Dorsey band. Questions on arranging will reach Toots in care of *Down Beat*, 608 S. Dearborn, Chicago.—EDS.

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I'M WAITING FOR SHIPS THAT NEVER COME IN  
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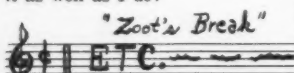


## George Wettling on Drums

### Notes on a Cat Who Knows His Tubs

By George Wettling

The other day I got to thinking what a good drummer my friend Zoot is and when he plays how you can feel his beat even when you are sitting at the far end of the room. It seems as though it comes from his bass drum right up through the chair you are sitting on. Zoot's real name is Zutty Singleton and he comes from New Orleans, but right now he is playing at the Village Vanguard in New York City with his own trio, including Albert Nicholas, a really fine clarinet player and Eddie Heywood, Jr., a grand piano man. So I thought it would be a kick for the readers of this column if I had Zoot write out one of his famous breaks. Here it is and I hope you all will like it as well as I do:



Lewie Acken from way out in Harve, Mont., asks if many drum-

mers play with their snares released. Yes, there are a great many, but they all play in rhumba bands. It may be that there are some who play in other bands with the snares released but I have never heard them. Lewie would also like to know when I started playing drums. Well, according to all the present-day publications, I am considered a veteran performer, so I guess I started playing from my baby carriage.

#### How to Practice at Home

Sam Salika, comes from Florida but works in Bangor, Me., during the summer. He has a tendency to rush tempos when the band "gets going." Well, Sam, your changing from Florida and Maine and back may hinder your time. The tendency up in New England is to move fast and down south slow and easy is the order of the day, all day—even when the hurricane blows. Here is a good method of practicing at home:

- 1—send the folks to the movies.
- 2—get a foot pedal and bass drum.
- 3—close the windows.
- 4—put Louis Armstrong's record of *Makeyan Hall Stomp* on your virolo and drum along with it. This will cure you from gaining tempo when the band "gets going." Louis has been going from way back.

#### 'I Haven't Written a Book'

Norm Lonyhi of Plymouth, Mass., wrote me the other day. When his letter arrived I thought I was hearing from the War Dept., or Coach Tess McLaughry. He drew me a sketch of his drum set that looked like the Green Bay Packers all set for a touch-down play. Those two cymbals in the backfield, Norma, are a little too close to the left end tom-tom. As far as a "choke arrangement"—that defeats me, although I do know a few arrangers I'd thoroughly enjoy choking. By all means keep out of quandarys, especially with Winter coming on.

To all those who wrote me for my book on the correct way of holding the sticks, I would like to correct something here and now. I did not say I would send out any instruction books, but that I would be glad to recommend a few books that would show the correct method of holding the sticks. Here they are:

John Flaxton's *Method for the Side Drum*—Jean White, Boston, Mass.  
Tutor for Side Drum—Henry Potter, London, Eng.

## Greatest of the Gal Drummers?



Only 16 girls, out of the total 2,142 drummers listed as members of the New York AFM Local 802, are drummers.

And of the 16, Mary McClanahan, shown above, is probably the best, judging by the tribute paid her by newspaper columnists and theater critics throughout the nation. A star member of Phil Spitalny's all-fem ork, Mary was taught rudiments by her father, Tom McClanahan, back in Belle Fourche, S. D. Her ambition, she says, is to play "just one session with each of the top name bands."

The *Omaha World-Herald* once described Mary this way: "She's as good as Krupa, and a darn site better looking."

## Hurricane Smashes Todd Ork's Plans

BY LOU CRAMTON

Saginaw, Mich.—The recent hurricane raising hell on our Atlantic coast cancelled out a couple of good dates of the fine Bobbie Todd band. Faced with several weeks' forced idleness, 80 per cent of the organization came back to Saginaw, the home port, where rehearsals and sessions have been proving a welcome treat to local yokels. The band is currently doing one-nighters on its way to opening the Five O'Clock Club, Miami. Meanwhile the kids here are rejoicing over Larry Funk at Moonlight Gardens and Emerson Gill at Green Mill.

*Trommel Shule*—by Adolph Deutsch. Instruction for Snare Drumming—Sanford A. Meoller.

*Dramology*—Andrew V. Scott.

*The Art of Drumming*—J. Bruno Moore

Any of the above will be a great help to any doubtful as to the correct method of holding drum sticks.

## Lester Leaves Hotel

New York—Over at Kew Gardens on Long Island, the Four Dudes succeeded Bill Lester and ork at the Homestead Hotel Sept. 15. Lester was at the spot five months.

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## Zutty Singleton's Drum Style



The illustration in George Wettling's column of Zutty Singleton's drumming is a gag, of course. But the two breaks shown above, one 4-bar and one 8-bar break, are the real McCoy. S. D. means snare drum, L. T. indicates large tom tom, S. T. is small tom tom, R. S. is rim shot and CYM. means cymbal. It's Zutty at his best!



The Golden Gate quartet, heard every Sunday on CBS in John Kirby's "Flow Gently" program, includes Willie Johnson, Arland Wilson, Henry Owen and Clyde Riddick. "Found" by John Hammond, the quartet got its start in Norfolk, Va. At nights the boys work at Cafe Society, New York City. Riddick is the only member who isn't an original. He replaced Willie Langford. The way the quartet sings spirituals, with a heavy beat and unusual harmony, has been one of the things musicians have been talking about lately. They record for Victor-Bluebird.

## Ella Goes 18,000 Miles Touring 36 States!

BY LOU SCHURRER

Detroit—Eighteen thousand miles through 36 states ain't exactly an overnight hike. Ella Fitzgerald and her boys feel it's something like a record on a one-nighter tour. They were winding up the trip here recently and were to jump off to New York to wax 26 sides within a single week for Decca. Tunes were:

to include Ella's own *Just One of Those Nights* and *Serenade to a Sleeping Beauty*, also Dick Vance's *I Solemnly Swear*.

#### Expect Boom Season

Rudy Glick, tenor sax with Tommy Marvin, took the hand of Lynn Gari, singing with Jack Coffey . . . The Roger-Stanley crew left the London Chop House for Arrowhead Springs hotel. Stanley claims the movie bigs picked the band from 50 in New York to give the continental way. . . . Reuben Evans, back from the lakes, is drawing fans to the Burrwood.

Bands in the motor city may expect a boom season this fall because of millions to be spent here in industrial programs due to the preparedness campaign. Many nities have enlarged in anticipation of future coin, and orks hope for a quick cash turnover from the factory trade.

#### Patti Boys Do Well

Tony Patti in their sixth successful month in the Gold Cup Room, using Doug Shalior, Royce

Murrel and Frank Potestio. . . 16-year-old Bill Oblak, who replaced Harold Lewis on trumpet with Vince Patti, helped to lower the 19 years average age of the boys. Vince's new drum man is Dick D'nar, in place of Bill Hoffman. Kenny Williams and Dean Howard do the arranging and contribute much to the fine band that Patti has.

## 'Four Blues' to Wax for Bluebird

BY DAN SWINTON

New York World's Fair—The Four Blues, Inc., holding forth at the New Orleans Bar, are dicker with Victor. The contract is as good as signed, according to reports, and the Blues will cut *No Jive*, *Jitterbug Sadie*, *Bluer than Blue* and *You Cast a Spell Over Me* for their first sides. All the above tunes are originals, last two being creations of the quartet.

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## Bus Goes In K

BY

Kansas C every deserv (Smiling brother, who away in piano and combos for members of hand seem good fortune Moten is piano and at the Kan of Music, out Not th of classical is clever en fingerin an pogiatras, facts used i cal music a producing a His combo here includ tenor sax, boogie woog ly well and splendidly

Jay M

The Pla here with three days, the bandsta slated for Manager W good biz t occurring c grosses tre door spot.

Erskine Sept. 8 and white prom Many Aug doing so v as other h have at the Harlan Le other swin the country at the tra ork curren Southwest. ceived an Three Deu as it is rel of Swing a offer. . . P orchestra Place, Fran brand of a

## 4-Pi Figh Cons

BY

Detroit-piecer at cent anti letters to arguments in the bar biggest be happens year's sen they wake trumpet? ing today, time to t When we in camp months to Meanwhile go for sou

The bar Tubby, at biggest b in Detroit tion of B week's cu Chirpie damaged in Wiscon mend fas Carlton placed Al with the tenor sax took the ing with Roger-Sta don Chop Springs from 50 Evans dr Burrwood



# Bus Moten Goes Legit In Kaycee

BY BOB LOCKE

Kansas City, Mo.—If anybody every deserved a break, it's Buster (Smiling Bus) Moten, Bennie's kid brother, who has been plugging away in Kaycee, playing good piano and organizing fine jam combos for years while the other members of the broken-up Moten band seem to have won all the good fortune.

Moten is a serious student of piano and takes lessons regularly at the Kansas City Conservatory of Music, Kaycee's longhair hide-out. Not that Bus is overly fond of classical music but just that he is clever enough to know correct fingering and use of cadenzas, appoggiaturas, tremolos, and other effects used in the scoring of classical music are equally important in producing a distinctive jazz style. His combo at the White Horse Inn here includes piano, drums, and tenor sax, a combo which plays boogie woogie or sweet tunes equally well and at all times is solid and splendidly phrased.

## Jay McShann on Tour

The Pla-Mor opened its season here with a good take the first three days, Seger Ellis occupying the bandstand with Leonard Keller slated for a turn a week later. Manager Will Wittig expects extra good biz this fall, cold weather occurring early helping out b. o. grosses tremendously at this indoor spot.

Erskine Hawkins was in town Sept. 8 and 9 for a colored and white prom respectively at the Mundy Auditorium, although not doing so well on either occasion as other big name swing crews have at this giant ballroom. . . . Harlan Leonard is set to take another swing around this section of the country, with Jesse Price back at the traps. . . . Jay McShann's ork currently filling dates in the Southwest. . . . Julia Lee has received an offer to return to the Three Deuces at Chicago, as soon as it is rebuilt and the Four Tons of Swing also have an out-of-town offer. . . . Frankie Thomas and his orchestra are currently at Mary's Place, Frankie still playing a neat brand of sax.

# 4-Piece Ork Fights Gov't Conscription

BY LOU SCHURER

Detroit—Corky McCormick's 4-piece at Bathey's are 100 per cent anti-conscription, and their letters to congressmen give solid arguments. State the boys: "Jerks in the band business will take the biggest beating in this deal! What happens to a musician after a year's service in the Army? Do they wake you at 6 with a 'James' trumpet? The way wars are moving today, the only time you have time to blow is in an air raid. When we come back after a year in camp it will take another six months to get back into shape. Meanwhile the finance boys don't go for sour notes, either."

The band of that Johnson man, Tubby, at the Cozy Corner, is the biggest bunch of jive for its size in Detroit. To Tubby's sax rendition of *Body and Soul* goes this week's cup of gin to the brim.

Chirpie June Kemp, who was damaged in a swimming accident in Wisconsin recently, is on the mend fast and will soon rejoin Carlton Hauck. Ray Nabb replaced Al Kendziora on trumpet with the band. . . . Rudy Glick, tenor sax with Tommy Marvin, took the hand of Lynn Gari, singing with Jack Coffey. . . . The Roger-Stanley crew left the London Chop House for Arrowhead Springs Hotel, after being picked from 50 other bands. . . . Reuben Evans drawing many fans to the Burrwood.

# Johnny Mince Gets Off on Clarinet

Bb Clarinet

C Cm G E7

LIP IT

A7 D7 G

C Cm G E7 A7

D7 G

Here are 32 measures of clarinet, but hot, as played by Johnny Mince of the Tommy Dorsey band. The first bar is a pickup leading into one of the best full choruses Johnny has ever recorded. Mince is a T. D. veteran and one of the few original members of the Dorsey band still holding down a chair with the trombone-playing leader. It's a good workout and takes plenty of technique. Chord symbols are shown for those who do not recognize the tune, which should be played in fast tempo. Copied by Hoyt Jones.

# Orchestra Personnels

## Glen Olson

Alf Anderson, Bill Miller, saxes; Paul LeMay, trumpet; Merle Gonyea, trombone; Jack Allen, drums, and Olson on piano.

## The Collegians

Junior Loomsters, Sunny Cooper, Jack Hays, J. L. Adams, reeds; Ted Whited, Bob Lovett, Avery Rush, trumpets; George Wyatt, trombone; Vern Motch, piano; John Keith, drums; Noel Smith, guitar, and Jack Krosnan, bass.

## Mike Sullivan

Harry Wachdorf, Mel Maschek, John and George Schuch, saxes; Irv Brabec, Frank Wiles, trumpets; Norm Lindquist, trombone; Fred Ehrlicher, bass; Bob Zicari, drums; Frank Petridi, piano; Ben Funnell and Jackie Pearce on vocals, and Sullivan fronts on sax.

## Jack Smith

Jimmy Jones, Al Green, reeds; Lloyd Smith, trumpet; Bob Watt, trombone; Walt Green, guitar; Geoff Fox, bass; Art Pearce, drums, and Smith leads on piano.

## Rodd Raffell

Mal Holober, Nate Breckin, Bob Lehman, Harry Elkins, saxes; Robin Gould, Irv Markowitz, Joey Potts, trumpets; Bill Decker, Oliver Wilson, trombone; Webster Hurley, piano; Don Lamont, drums; Andy Andrusia, bass; Tommy Lawrence, vocals, and Rodd arranges and fronts.

## Fenton Brothers

Joe Fenton, Tino Igro, Sid Barbato, Joe Deslauriers, saxes; Benny West, Tony Pasciotta, Fern Caron, trumpets; Jack Kelson, Hoyt Buchanan, Tubbs Martin, trombone; Carl Martino, bass; Archie Jacolucci, drums; Joe Fendergast, piano; Marcel Rice, vocals, and George Fenton sings at front.

## Gilbert Stewart

Rawley Randall, guitar and blues vocals; Jimmy Waldon, piano; Samuel Handerson, drums; Ramona Hicks, vocals, and Stewart fronts on sax.

## Korn Kobblers

Harry Turen, reeds; Nela Laakso, trumpet; Stan Fritts, trombone; Charles Koenig, bass; Marty Gold, piano, and Howard McElroy, drums.

## Carl Dias

Jim White, Johnny Todd, and Dias on reeds; Bill Graham, piano; Jackie Roy, vocals, and Phil Kovall on drums and vibes.

## Dick Elton

Richard Frey, William Gable, Wilbert Snyder, saxes; Roland Frey, Malcolm Schaefer, trumpets; Richard Middleton, trombone; "Brownie," piano; Filbert Turey, drums; Edward Dunlap, bass, and Elton fronts on trumpet.

# SHEET MUSIC BEST SELLERS

I'll Never Smile Again (Sun)  
When the Swallows Come Back to Capistrano (Witmark)  
Blueberry Hill (Chappell)  
Sierra Sue (Shapiro, Bernstein)  
God Bless America (Bohlin)  
I'm Nobody's Baby (Folst)  
The Nearness of You (Famous)  
The Breeze and I (Marks)  
Fools Rush In (Bregman, Vocco, Conn)  
Practice Makes Perfect (BMI)

# SONGS MOST PLAYED ON THE AIR

Practice Makes Perfect (BMI)  
I'll Never Smile Again (Sun)  
All This and Heaven Too (Hemlick)  
When the Swallows Come Back (Witmark)  
Maybe (Robbins)  
I'm Nobody's Baby (Folst)  
The Nearness of You (Famous)  
That's for Me (Famous)  
Fools Rush In (Bregman, Vocco, Conn)  
Love Lies (Folst)

# Let Us Know When You're Ready

New York — Benny Goodman "sat in" for over an hour at Cafe Society the other night with Teddy Wilson's band. Benny looked good and played wonderfully. He indicated that by Oct. 1 he and his band would be rehearsing in earnest.

Nothing definite yet on his new band. Benny isn't sure himself but he's trying awfully hard to get Teddy back as pianist.

# Armstrong's Men On 'Health Kick'

Chicago — Barbells and weights are the order of the day as members of the Louis Armstrong band are staging a muscle building contest among themselves in their spare time.

Trumpeter Bill Dillard is the "strain and groan" champ at present with bassist Johnny Williams, who has gained 10 pounds since he started, a close second. "Pops" says he'd rather eat.

The boys travel with several odd pounds of equipment in their luggage—a tough break for bell boys and taxi drivers.

# Musical and Personnel Directors Attention!

You may have problems of excessive drinking among your men. Many musicians of outstanding ability and natural qualities to succeed find that alcohol nullifies their talent and personality. Being good fellows with the other band members and patrons, he drinks too much and finds that nature cannot eliminate alcoholic toxins as fast as they accumulate, and he is then known medically as an alcoholic. In this condition, the "body demand" overcomes will-power and excessive drinking is innocently, not willfully done.

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# Where Is?

WOODY TAYLOR, formerly with Ted Fie Rite?  
JAKE STOCK? Please send permanent address.  
RED RIVERS, formerly fronted Lloyd Hunter's band out of Omaha?  
GEORGE ARUST? Please send permanent address.  
JIMMY FARRELL, vocalist, formerly with Johnny Green and CBS?  
ANNETTE HANSHAW of the old NBC *Squeak*?  
ROGER NEDRY, guitarist?  
BABE RUSIN, tenor sax, please send permanent address.  
BOB LADD, drummer?

# We Found!!

MICHAEL MARCHUK is playing lead tenor with Phil Toffel at Huling's Barn in Kingston, N. Y. Permanent address is 152 St. James St., Kingston, N. Y.  
HENRY "HANK" HALSTEAD owns part of the Dover Club in San Bernardino, Calif.  
DAVE WADE, according to last reports, is still with Skinny Egan.  
BERT LOWN is at the Copacabana, Rio de Janeiro.  
JACK LEONARD is at Riverside Theater, Milwaukee, as emcee.  
JIMMY LOUX is at the 16 Club in Chicago—home address, 3125 W. 5th Ave., Chicago, Ill.

# A Cop Quits The Force to Play Drums

BY WHITEY BAKER

Washington, D. C.—Rollin Weber, hep drummer-leader at the Rustic Tavern, served a year on the D. C. police force and quit recently to continue his music career.

Hal Francis, solid piano thumper at the Crystal Caverna, has left to join Tiny Bradshaw's fine colored band. . . . Joe Carnell, the town's best "stick" man, is expected to join Bill Strickland's band at the Lotus. . . . Matt Mannix is again leading the job at the Gayety theater. Ken Reichard replaced Johnny Cope on drums and Jack Torry goes in on trumpet. . . . Charlie Jeeter is doing a swell job on piano for drummer-leader Joe Wubbald, and with Beach Johnson on reeds and trumpet they make up a fine trio at the Crescent's Dungeon Room.

Charlie Frankhauser, trumpet for Glenn Miller, spent his short vacation here in his home town and when asked what kind of a guy Miller was to work for, answered, "If all leaders treated their men as fair as Miller does, there never would be any of the ill feeling that exists now between so many leaders and their men."

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## PW Gets Offer

New York—Paul Whiteman still has a lot of friends. Lately he's been sticking close to his country house out in Stockton, N. J., where his young son is seriously ill. But last week he received a letter from a country band leader who had read that PW, no longer fronting a band, had temporarily retired as a leader.

"The leader offered me three nights a week as fiddler in a 3-piece combination," Whiteman said. "And in addition to offering me free board, he said he could pay me \$2.50 a week."

## Dal Richards Gets a Break

BY DON MCKIM

Vancouver, B. C.—Mart Kenney and his boys are apt to get homesick this coming season. It'll be the first time in five years that they've played outside of Vancouver during the cool season. They open at Brant Inn in Burlington, Ont. late this month, doing three weeks of one-nighters on the way there from Banff Springs Hotel in Alberta. And starting Oct. 2 the band starts a radio commercial over CBC's coast to coast net.

As a result of the eastward move of the Kenney crew, the young Dal Richards band gets the fall and winter season at Hotel Vancouver's Panorama Roof. Kenney had played the job for five straight seasons. For the Richards band the whole setup is the greatest thing that ever happened.

## 40 Weeks at Same Spot for Hood

BY RUSSEL A. JACKSON

Columbus, O.—Earl Hood's ace septa crew is nearing its 40th week at Valley Dale, central Ohio's most popular dancery. Hood took his band into the Dale on the 29th of last December, and with the exception of the nights laid aside for the big name dates, the band has been doing fine business for owner Jimmy Peppe. The band includes trombonist Dick Haley, late of the ill-fated Walter Barnes band. Lineup of the band is as follows:

Paul Tyler, Sherman Watson, Marvin Gilchrist, Clarence Brandon, saxes; "Bunkie" Alton, Bobby Thomas, trumpets; Dick Haley, trombone and arranger; Cliff Barnett, piano; Harold Cornett, bass; Eddie Nix, drums, and Chester Nelson front.

## Goin' Home With Tommy Dorsey



The Pied Pipers, who originally hailed from Hollywood, return to their native haunts Oct. 15 when Tommy Dorsey's band opens the new Palladium Ballroom-Nitery. The Pipers (top to bottom) are John Huddleston, Chuck Lowry, Jo Stafford and Allen Storr. Their disc of *I'll Never Smile Again*, with Frank Sinatra's singing and Tommy's band accompanying, proved the biggest record of 1940.

## Elliot Hoyt is Socko in Toledo

BY PAUL SMITH

Toledo, Ohio—Elliot Hoyt's fine swing outfit is winding up the first month in its third season at the Trianon Ballroom here. . . Forest Fought, popular organist of this town, writes in from Richmond, Ind., where he is concluding his third season, to tell us he goes into the Grand Grill in Bedford, Ind., for a 25-week date. . . Eddie Ufer's fine 5-piece wound up their sixth consecutive successful year at Toledo Beach, and Eddie has a contract for next season tucked away already. At press time Eddie was anticipating augmenting to 12 men to go into the Coconut Grove for his first winter season there.

## Mail Service for Dick Harris Ork

BY THE TIGER

Madison, Wis.—Although Bob Parker, tenor sax and arranger for the Dick Harris band, is now teaching music in Little Rock, Ark., his writing will continue to send the Harris combo via long distance. . . Lee Emmerich moved his fine band from Hollywood at the Beach to the Club Hollywood, under the same management. . . Drummer Andy Picard had a batch of dental work done while the Raymond Scott band did a theater date here. Andy was amazed when, after about 40 minutes in the chair, the dentist asked him for was a buck!

## Richmond 'Angel' Opens Music Store

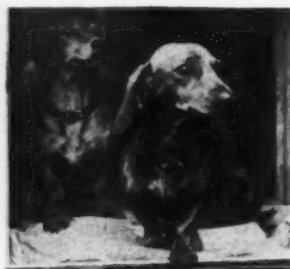
Richmond, Va.—Manny Wasserman, who has been an angel to more musicians both local and traveling than perhaps anyone in town, has opened a Broad street music store he calls Sloan's. Piggie Tisdale is featured attraction behind the counter.

## Kay Green's 'Illusions' Disappear

BY DON LANG

Minneapolis—Kay Green's "Illusions of 1941" vaude show with an all-Mill City ork, rehearsed to tour the country this fall and winter, was given the thumbs down sign by Al Borde here as *Down Beat* hit the newstands the first of last month. The 12-man band had put in several weeks of rehearsing and was said to be OK. The acts, composed of a combination of magic illusions and music, did not come up to Borde's expectations. The entire audition had Green and the band at a disadvantage because the acts could only be gone through in pantomime without any of the trick lighting and props that an illusion show finds necessary.

The flop recalled to Green band members a similar bad kick when the Charlie Spivak band several months ago, composed of local men, was dropped after weeks of rehearsal. Several of the Green men figured in the Spivak incident.



Pat and Gretchen, canines owned by Mr. and Mrs. Neal Reid, follow the Woody Herman band everywhere, even into the Ice Terrace room of the Hotel New Yorker, where Neal and the band are currently located. Neal is Herman's plunger-style hot trombonist. Mildred Bailey's two daschunds, Hans and Fritz, also get around as do the two Reid hounds shown here.

## Lava Pours Out Symphony For 'Hydro'

Hollywood—Marking a new departure in combining music and film, William Lava, Hollywood composer, has written a complete symphonic score for the U. S. Department of Interior film, "Hydro."

The picture, which is the first of its type to be produced by the department, tells the story of the Columbia River.

Lava, a former Chicago arranger for top dance bands, has worked in Hollywood's major studios for the past four years scoring film productions. At present he is in the music department of Republic Pictures.

The entire composition is titled "Hydro Symphonic Suite." In recording for the picture, Lava conducted the 92-piece Los Angeles Works Progress Administration orchestra, largest group ever to record in Hollywood's RCA studios. Orchestration was made by Herman Hand.

George Hoefler's "Hot Box" is a veritable storehouse of historical data and important news to hot record collectors. If you collect hot jazz, don't miss his column, appearing regularly in *Down Beat*.



Phake Phillies are most of these boys, although the uniforms are actually those of the Philadelphia ball club. But the horn men in the back row are boys in Joe Frassetto's WIP band, playing the Baschall Jamboree nights at Philadelphia Gardens, new Philly spot. The dark haired goodlooking guy in the right foreground is Frassetto himself. On fiddle is Alex Monchak of the Phillies. Behind the mike is Wah Newton, WIP announcer, and the Phillies' Art Mahan is the genuine-looking tenor man beside him.

## Reichman's Ross Jordan In Law School

BY THE TIGER

Madison, Wis.—Jordan Paust, who as Ross Jordan did the vocalizing for Joe Reichman, has quit the game to continue his law school work at the U. of Wisconsin here. Paust will join his brothers in the legal practice as soon as he gets his degree.

Red Hendrichs, who a few years back led a band at the Chanticleer, has been blowing off his bazoo about how he's going to chase Jimmy Fay's outfit at the Top Hat out of town when he (Hendrichs) returns to the Capitol city with his own outfit. Five of the six in Fay's band were under Hendrichs' wing until they gave their notice and formed their own better than average combo. Fay's boys are awaitin' Red, and are sharpening their chops to do a little carving of their own. Joe Pertzborn of the Top Hat has just renewed the contract of Fay et al for another six months.

## \$11,092 Late Tax Money is Paid By Irving Berlin

New York—The Department of Internal Revenue recently collected \$11,092 in back taxes from Irving Berlin, the songwriter-publisher, for profits on music he composed for the movie *Top Hat* in 1935. The government, despite Berlin's protests, ruled the money he received for the job was ordinary income, subject to tax. An appeal was denied.

## FINAL BAR

PROVOST—Wilfred, 41, band leader of Holyoke, Mass., at his home there Aug. 19. He at one time played piano with Jan Garber, Blue Steele and others.

SMALLWOOD—David, 48, Marion, Ind., drummer, of pneumonia in Veterans' Hospital there Aug. 21. He had worked with Sammy Stewart's and other bands.

OSER—William, Jr., 19, saxist and music critic of the Chico State College (Calif.) "Wildcat," by electrocution when tuning a radio while seated in a bathtub full of water a month ago.

EWING—Erwin (Buck), 68, former clarinetist with Arthur Pryor's band and once with John Philip Sousa, at his home in Lincoln, Neb., recently.

LIDENTON—Frank E., 67, father of the Missouri band leader, Louis Lidenton, died in Poplar Bluff, Mo., a month ago.

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## MCA Buys Savitt for \$25,000

New York—Music Corp. of America last week purchased Jan Savitt's contract from Charles Green, president of Consolidated, for a reputed price of approximately \$25,000.

The move means that Savitt will be booked by MCA on all jobs in the future, effective at once. Savitt has made no secret of his dissatisfaction with Green's handling of his band, although many in the trade point out that Green built Jan and the band into a national attraction after Savitt came in, fresh from Philly, unknown as a studio band leader.

Savitt was one of Green's top bands, others being Charlie Barnett, Gray Gordon and Blue Barron. As per the story on page 1 of this *Down Beat*, Green also is experiencing trouble with Barnett, whose suit for \$100,000 against Green was filed this week.

## Savitt Signs Billy Moore

New York—Jan Savitt has signed Billy Moore, brilliant colored arranger, to a writing contract, effective last week. Moore, hailed by musicians and critics as the most original and talented writer discovered in the past year, was working in a butcher's shop until Sy Oliver found him. Replacing Sy with the Lunceford band, Moore penned many striking original works including *Belgium Stamp*, *I Wanta Hear Swing Songs*, *Bugs Parade*, *Monotony in Four Flats*, as well as such famous arrangements as the *Chopin Prelude No. 7*, *What's Your Story Morning Glory*, and *I'm In An Awful Mood*.

Savitt says: "This kid is amazing—one of the greatest arrangers in the business." Moore will write regularly for the Top Hatters and will more or less fill the place left vacant by Eddie Durham.

## Emmerich Dishes out Good 'Jive'

BY THE TIGER

Madison, Wis.—If the visiting cats want to get an earful of some really good jive, they should not miss what's dished out by Lee Emmerich's fine Dixieland crew, now packing them in at the Club Hollywood.

This band practically lives on the blues and their living is mighty high. Gordon Kemmeter has a mean time on tenor, especially when backed up by Johnny (ex-Ben Pollack) Salerno's clarinet. Clay Wales' trumpet is the best in this town since the days of Bunny Berigan, and Artie Beecher is having a time beating the skins for this bunch. The rest of the gang includes Mike Albrecht, alto; Red D'Agostin, trumpet; Louis Dokken, trombone; Irv For-nicker, bass, and "Doc" Harte, piano. Lee Emmerich, former U. W. athlete, fronts and handles the vocals.

## Norvo in Chicago

Chicago—Red Norvo's new 10-piece "swish" band hit town last week, playing one-nighters in this area. Many of his followers claim the crew is the best he's ever had. Linda Keene sings.



Sandra is the name of this fine young chirper with Jack Collins' band now one-nighting it through Vermont. With her here are Lou Ouimette, guitar, and Don Parker, saxist. The band uses 17 instruments in all and is noted for its versatility. Collins plays accordion, piano, trumpet and tenor sax.



Freddy Nagel, clarinet playing leader heard on the Sept. 8 *Fitch Bandwagon* show, meets Irene Rich, his favorite radio actress, at the Wilshire Bowl in L. A., where Nagel's band is playing. Freddy was graduated from Stanford in '36 and is a Sigma Nu. Phil Harris replaces him at the Wilshire this month.

## Jimmy Dale Tries Again

New York—Jimmy Dale, who started a band a few months back and gave it up when things didn't work out so well, has started again with a promising combo which auditioned for a couple of big agencies last week. New men with Dale are Benny Bell, Frank Petti and Mike Codian, trumpets; Pete Salemi, Bunny Evans and Jack Russell, trombones; Harry Karr, Mike Vigiliano, Charlie Mileo, altos; Al Pidova, Henry Schmeer, tenors; Irving Hermanns, piano; Andy Pidova, guitar; Neil Deluca, drums; Al Dell, bass. Those Pidovas are brothers.

Dale has written all the arrangements to date, and vocals are taken by Henry Russell.

## Nat Jaffe Set As Band Leader

New York—Nat Jaffe, former Barnett and Teagarden pianist, has organized his own six-piecer and will open soon at a swank East side niterie. Jaffe has signed with Joe Glaser, who plans a big build-up for him. The combo includes George Berg, tenor; Sid Jacobs, bass; Henry Adler, drums; others not set at press time. Jaffe's new pop song, *I'm So Happy I Could Cry*, came up with a bang last month, and his classical waltz, *Mood Fantastique*, has just been published by Robbins.

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## Waring, Ella, Prima, Others Into ASCAP

New York—ASCAP added to its strength, numerically at least, two weeks ago when its officials announced 39 persons had been elected to full membership. The names: Fred Waring, Meredith Willson, Nancy Hamilton, Dick Jurgens, Don Ray, Louis Prima, Ella Fitzgerald, Gladys Shelley, Sammy Timberg, Arthur Anderson, Alonzo Elliott, Richard Himber, George McKinnon, Dick Finch, August Kleinke, Lani Melaire, Chick Adams, Hughie Prince, Jerome Brainin, Charles L. Cooke, Steve Richards, Radio Brilstein, Foster Carling, Charles Carpenter, Ed Chennette, Ed Edwards, Kim Cannon, Ethel G. Hior, Edward J. Lambert, David McEary, Beatrice Fennor, Clarence M. Jones, Mary Carr Moore, Harold S. Shash, George F. McKay, Clarence Stout and the estates of Eugene Field, Herbert Ingram and George A. Norton.

Raye and Prince, who team together, were supposed to be admitted to ASCAP several months back but were refused because they had written *She Had to Go and Lose It at the Astor*. Total ASCAP membership now is 1,285, an all-time high.

## Petrillo-Tibbett Fight Postponed

New York—The court fight between James C. Petrillo, president of the AFM, and Lawrence Tibbett, representing the American Guild of Musical Artists, was postponed last week for the second time. Battle, which attracted attention after Petrillo ordered Tibbett and several nationally famous singers and instrumentalists to join the AFM, is for an injunction to prohibit Petrillo from having the power to force the Tibbett group into the AFM.

## 'From Racket To Rhapsody,' Peter Points

BY HAROLD JOVIE

"When swing music first appeared on the radio scene it was a crude nuisance with the emphasis on noise. However, now that melodic phases have been incorporated, it has gone from racket to rhapsody."

So says Peter Van Steeden, who maestros the "Mr. District Attorney" broadcasts and assumes music leadership on the new Eddie Cantor NBC series. Steeden goes on to say, "Swing has introduced new colors into music and has demoted the violin and strings in general but has created new technique for the brass and piano."

### Trumpet 'Works Miracles'

"The trombone player, formerly a blower of sporadic bass notes, now plays rapid passages with uncanny conciseness. The trumpeter, who has ousted the less aesthetic cornetist, is equally well skilled. He climbs dangerous heights until

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his tones thin down to E-string delicacy. During the "breaks" he works miracles with the varied types of swing mutes until the old-time cornet fails to recognize this rich relative. Besides instrumental color, swing has added numerous touches that it owes to the skill and cleverness of such arrangers as Vic Schoen, Jerry Gray, Claude Thornhill, Eddie Durham and Sy Oliver."

CBS Presents Kid Symph Characterized as "an important step in our musical history," National Youth Administration symphony and concert orchestras in leading cities are being presented over the Columbia network in a new Sunday morning series. Sponsoring committee, composed of Mrs. Franklin D. Roosevelt, James Petrillo, AFM president and

Mayor LaGuardia of New York, point out the programs are non-commercial and an outgrowth of the recent NYA auditions through which Leopold Stokowski formed his All-American Youth orchestra, on tour with him in South America. The Stokowski auditions disclosed there were thousands of young people with great ability and feeling for music who ought to have a chance to learn and to be heard.

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## Local 4 'Sews Up' Spots in Cleveland

**BY EUNICE KAY**  
Cleveland—Local 4 has finally sewed up most of the spots with local talent, notably the Bronze Room of the Hotel Cleveland, where our own Gene Beecher replaces Leighton Noble, and Horace Hendershott and Don Kaylor are at the now much smaller Coral Room of the Fenway.  
A new spot called La Conga recently opened featuring Manuel Contreras' very fine Cuban aggregation. Ramon Meros will follow him. . . Hal Zeiger, local bandleader, getting so much work he is not only augmenting his own band but also has started his own booking agency. . . Charlie Agnew is expected to remain at the Trianon ballroom for a while.  
Charlie Barnett, appearing at the Palace, when questioned about the breach between him and CRA's Charles Green, stated emphatically that Green no longer does his booking and that he was "going to uncover one of the louiest setups in the band business." He wouldn't elaborate on the latter point, but boys in the band later advised that he meant the practice of spot managers demanding "pieces" of bands in return for booking them into their own locations.

**New York's World Fair—The Flight of the Bumblebee** is no mere C-scale, even on a fiddle. So it must be acknowledged that when 18 clarinets get off in unison on the famed Rimsky Korsakoff bee jaunt it takes guys with no mean dexterity on the licorice stick to man the controls. And that isn't all the unorthodox stuff that the 55 men in Eugene LaBarre's World Fair Band tackle, either. They may render something quite as ethereal as Liszt's *Hungarian Rhapsody* and then turn right around and spotlight their "Hungry-Six," the jazz-combo-within-the-concert-band, who will light out in a barrelhouse junket on *Back-Bittin' Blues*.

The versatility of the band is more easily understood when we learn something of its personnel and of its leader.

Captain LaBarre is a former featured cornetist with John Philip Sousa, who built the present band with remnants of the old

Sousa outfit. Besides the Sousa men, however, the band has eight men from the Metropolitan Opera Association Orchestra, four from Toscanini's NBC orchestra and three from the Philharmonic Symphony. The soloists include Del Staigers, cornet; Edmund C. Wall, clarinet; Bernie Ladd, tenor; Simone Mantia, euphonium, and others, among them Ross Gorman, who plays a half-dozen instruments including bagpipes and contra-bass clarinet.

"I have tried to make my concert band as welcome to the average listener as the topflight swing bands," says Captain LaBarre.

And judging by the crowds which gather in the twilight to hear the band, the Captain has succeeded in doing just that.

## Barnet Says He'll Sue

(From Page 1)

000 this week charging breach of contract, fraud and mismanagement while under contract to Green's CRA office. The case, said Weintraub, would be heard in the New York Supreme Court.

Green replied this way:  
"Barnet is over 21 and that should speak for itself. He knew what he was doing when he signed my contract and it is no different than any other contract made up in the CRA office. They are all AFM contracts and as such, are approved by the union."

"The latest contract we have with Barnet (he's had three—EDS.) gives him the best break he's ever gotten and there shouldn't be any squawk. His actions are uncalled for in view of the fact I've worked hard with the band—everyone in the organization has tried to do something with the band. It's all right with us if he wants to book himself but we still have a contract and it's valid until proved otherwise in any court he wishes to take us to."

At the Petrillo hearing it was alleged by Barnet that Green induced Barnet to sign a 10-year contract at 20 per cent commissions on the promise that he would be able to return to the Hotel Lincoln at any time. Weintraub also charged that Mrs. Maria Kramer, owner of the Lincoln and Edison hotels, was to receive a cut of 20 per cent of Barnet's earnings. Green emphatically denied this. Barnet claimed his dates at the

## Bombs Don't Count

**New York—Leonard Feather, Down Beat** reporter who also writes for the *British Melody Maker* dance band rag, was seated at home last week listening to accounts of the fourteenth straight day of German bombings of London when a Western Union boy knocked at the door. The wire was from the *Melody Maker's* editor frantically urging Feather to cable some jazz news across the Atlantic because "there's simply no news here this week."

## Same Old Story; Miller Shatters Another Record

**BY EDDIE GUY**

Wilkes Barre, Pa.—With a 4,000 draw at a buck a head for the Buddy Club (Karl Strohl and Max Kearson), Glenn Miller last month cracked a record at the Fernbrook Pavilion a few miles out of town. The same promoters got together with George Lloyd in Rochester and with the help of the same Miller, pulled a 5,200 turnout.

Charles Masters may drop his WARM broadcasts because of personal differences with the studio directors. . . Danny Richards, ex-Berigan vocalist, now singing steady with the Four Dukes, playing local niteries. . . George Cook is planning to organize his own band. He was formerly with Charles Masters. . . Sam Gilotti and Jay Ludson skedded to return to the Serge Marconi lineup. . . Al Powell is considered the biggest draw for the Rocky Glen Dance Palace by its promoters, Vito Florimonte and Tony Pace.

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Lincoln cost him from \$300 to \$400 a week because scale was only \$1,100 a week and salaries and expenses ran to \$1,500.

### Band Doing Well on Job

At press time, Barnet and band were still carrying on at the Fiesta, playing to a good crowd which was enthusiastic over the band's music. The threat that Barnet would sue Green was still good. Suit was expected to be filed about Oct. 1, by Lou Randall, attorney for Barnet and Weintraub.

Other charges, some of them minor, but all of them interesting to musicians and bookers alike, were hurled by the Barnet forces and the CRA forces at the Petrillo hearing. It was Barnet's defiance of the Petrillo order which caused the most comment, however.

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## New Men With Bobby Hackett

New York—Bobby Hackett's enlarged band at Nick's is really sounding like something with the new reed section composed of Tony Costa, clarinet; John Gassaway, tenor and Clyde Rounds, baritone. Nita Bradley, former Shaw vocalist who married Cliff Leeman, was set to join Hackett last week.

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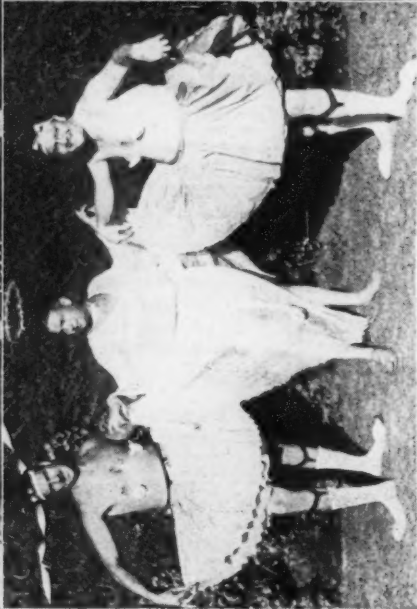
See Editorial On Page 10

# DOWN BEAT



RADIO · BALLROOM · CAFE SYMPHONY · THEATRE

Stars of the band world met recently with Mrs. Eleanor Roosevelt, wife of the president, at a benefit held in New York. Shown at left, in order, are Frank Sinatra, vocalist with Tommy Dorsey; Lionel Hampton, now rehearsing his own band; Mrs. Roosevelt, Tommy Dorsey, and Bunny Berigan, also woodchopping; he will front with his new five crew which he will front with his trumpet. Dorsey now is en route to Hollywood for a run at the new Palladium dance palace.



**It's the Jersey** air that makes Glen Gray (left) and two of his Cas Lomans set a bit zany on their current Meadowbrook date. Joe (Horse) Hall, center, and Walter (Pee-Wee) Hunt, pianist and trombonist, respectively, get into the spirit of things with their boss-man before going on the stand for a Sunday broadcast.

**Helping the Army** . . . Nan Wynn, now singing as a solo act at the Pump Room, Chicago, uses her charms to entice enlistments into the U. S. Army. She's shown with Sgt. Fred Vaccarella, Sgt. John H. Patterson, and Buddy Berkshire, Eddie Pripas and Freddy Anne of Jerry Shelton's band assisting with the recruiting of young men at the army recruiting station in the Windy City. *Key Rising Pic.*



**'Beat'** ed Glenn Burrs wields the wand in front of Frankie Masters' men at the Taft in New York City, proving he hasn't lost that ole feelin' for syncopation. Stunt took place on Burrs' recent jaunt to the Big Town. Masters' discs are best sellers on the Okch label.

**On the Beach at** Manhattan, just 14 minutes by motor car from his job, at Hotel McAlpin, Johnny Messner gets some attention from his femme fans, whose number is legion. Bernice Frankel, 17; Marilyn Solomon, 17; Dorothy Walters, 17, and Gloria Kantor, 16, are all doing all right with the man in the sand.



Will Bradley and his "Beat Me Daddy" boys on a "physical culture kick" backstage at the Paramount Theater in New York. Full details on Page 1.

Vol. 7, No. 19

15c  
CANADA and  
FOREIGN 25c

Oct. 1, 1940



man in the sand.

Vol. 7, No. 19

13c  
CANADA 1940  
FOREIGN 2c

Oct. 1, 1940